

VOGUE





Fashions' Demand for Fall:

*A Perfect Velvet
For Every Purpose*

Such is *Velutina* --- rich, pliable and clinging.

Velutina, the Velvet of Fashion

is the ideal velvet fabric for tailor-made suits, dresses, evening gowns,---in fact, for every dress purpose. It not only meets perfectly all requirements but it wears longer and gives more lasting satisfaction than any other.



Velutina can be had in 150 colors at the best dry goods stores.

Misses' and Small Women's Evening and Dancing Dresses



SIZES 14 TO 20 YEARS. 32 TO 36 BUST

**New Fall & Winter
Style Book**
"CORRECT DRESS"
NOW READY

A complete assortment of Fall and Winter Wearing Apparel for women, misses, girls, young men, boys and infants. Exclusive models at popular prices. Catalogue mailed free upon application, out of town. Address Department H.

1. DRESS OF SILK CHIFFON AND CRYSTAL NET, in white, light blue, pink, maize or lavender; waist and sleeves of crystal net and chiffon finely shirred, finished with folds of satin; plaited skirt of chiffon, lined throughout with China silk. Value \$34.50 SPECIAL **24.50**

2. DRESS OF CRÊPE DE CHINE SILK, in white, pink, maize, light blue, violet, Nile green or black; Waist gracefully draped, finished with hemstitching and appliqué lace, roses and girdle of soft satin, skirt with hemstitched flounce; dress lined throughout with China silk. Value \$39.50 SPECIAL **27.50**

3. DAINTY FLOWERED CHIFFON DRESS, white ground with pink, blue or lavender coloring, waist trimmed with satin shirrings, satin ribbon in shadow effect and large bow, skirt plaited and finished with satin band; lined throughout with China silk. Value \$39.50 SPECIAL **29.50**

4. HAND EMBROIDERED CHIFFON DRESS, in white, pink, light blue, maize, lavender, Nile green or black; waist hand embroidered in self color, trimmed with shirrings and roses of chiffon, skirt plaited into band of hand embroidered chiffon and finished with chiffon roses; lined throughout with China silk. Value \$39.50 SPECIAL **29.50**

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK



No. 706

No. 707

No. 708

No. 709

No. 710

Costumes suitable for Afternoon, Calling, Carriage or Street Wear, for Girls, Misses, & Medium-Sized Women

No. 706. Misses tailor-made model in handsome two-toned, diagonal material, coat semi-fitted, silk lined. Shawl collar of wide silk braid, skirt made double box plaited back and front.

Colors—Blue, Gray and Green mixture.

Sizes, 14 to 20 years.

Price, \$35.00.

White Fox Flat Muff, as on Figure No. 706, \$32.50.

No. 707. Dress of good quality cashmere, effectively trimmed with hand embroidery, fancy buttons and loops of braid. Lace yoke.

Colors—Rose, Navy and King Blue.

Sizes, 14 to 20 years.

Price, \$17.50.

No. 708. Smart dress of fine French Serge, yoke and under sleeve of embroidered batiste and Persian trimming, finished with collar, cuffs, buttons and loops of black satin.

Colors—Navy Blue and White; also Green and Blue broken check.

Sizes, 14 to 20 years.

Price, \$29.50.

No. 709. Dress of fine quality Velvet, a pretty model effectively trimmed with lace, silk braid and messaline.

Colors—Brown, Blue and Black.

Sizes, 12 to 17 years.

Price, \$42.50.

No. 710. Velvet Dress, handsomely trimmed with Persian, a very unusual model, finished at waist with high bodice of soft silk and rosettes.

Colors—Raven's Wing Blue and Black.

Sizes, 14 to 20 years.

Price, \$47.50.

Best & Co.

Fifth Ave. and 35th Street, New York

Firfelt Styles



Grosvenor's *Firfelt* Auto Boot For Cold Weather Motoring

A PERFECT protection against wind and cold when touring or shopping in an automobile; fits over the ordinary street or house shoe and has elastic braid fasteners, easily adjustable; thoroughly protects the feet, ankle and leg; is made of the finest all-wool Scotch-Mixed Firfelt Felt in four beautiful shades—black, dark green, purple and gray, trimmed with Firfelt trimming; has leather sole so that it can be worn on the street; prevents the feet and legs from getting cold while motoring on coldest days, yet it has sufficient style to suit the most fastidious. Women's are lined with satin, men's with Firfelt-Felt Lining. Men's style made only in black and Oxford-Mixed, and with regular buckles instead of braid fasteners.

If your dealer cannot supply you we will ship a pair, express prepaid, upon receipt of \$10.00. State size and width of shoe worn, and color desired. Write for book of "Grosvenor's Firfelt Auto Boot." Look for trademark, Eskimo and dog on the sole.



Reg. U.S. Pat. Off.



Style No. 28
Price \$2.00

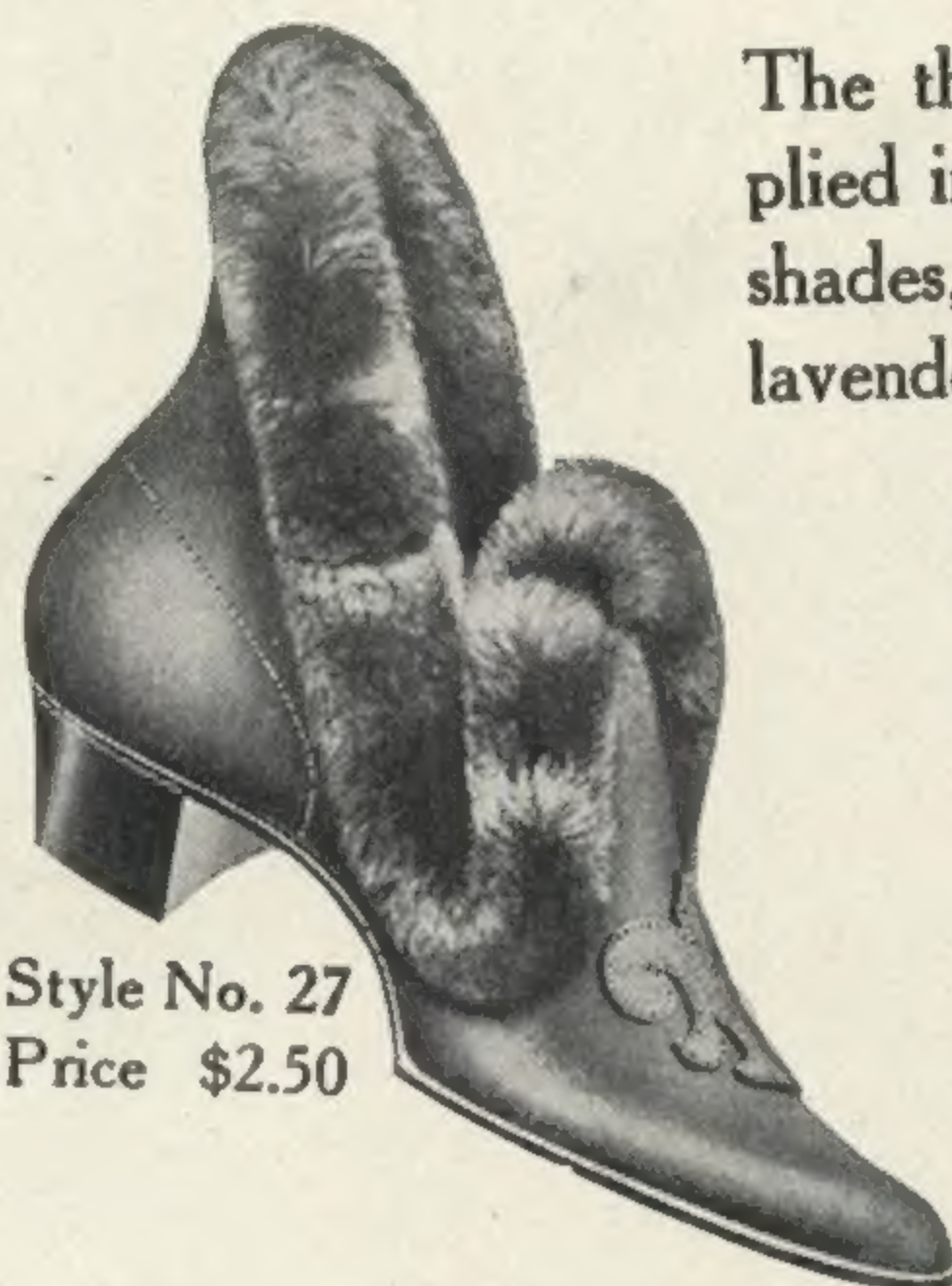
Firfelt SLIPPERS and SHOES

are most comfortable and attractive for all kinds of household use, and may be worn with equal propriety in the living room, the boudoir or about the bed and bath room.

They are made of the most beautiful all-wool felt, trimmed with our exclusive FIRFELT, have steel arches which preserve their stylish shape and the height of heel that fastidious women desire.



Style No. 8
Price \$2.00



Style No. 27
Price \$2.50

The thirty styles are supplied in eighteen beautiful shades, comprising wine, lavender, baby blue, cardinal, blue, gray, black and others. The Scotch mixed effect is an exquisite combination of two colors. Look for the trademark on the sole. Send for Style Book of Slippers.

Worcester Slipper Company

J. P. Grosvenor, Proprietor
364 Park Avenue.

Worcester

Massachusetts




The Skirted Corset


is a new idea, developed by the designers of the fashions from all the best plans in vogue for reducing fullness over the hips. It attains this result without discomfort to the wearer. In a Skirted Corset one may stand, sit, bend or ride with equal facility, ease and grace.

Style Comfort, Health and Service

Nearly all corsets constructed with the same end in view are uncomfortable, as well as detrimental to health. Many are unbearable except when the wearer is in an upright position. The unyielding character of the material used—and the rigid lacing and fastening—while giving the desired pressure, do not conform to graceful and easy movement.



The Skirted Corset is made with intersecting elastic laces. These give, as the wearer bends or stoops. The constant, gentle pressure is continued; the freedom of movement is unhampered;—and the natural graceful lines of the figure are retained.



With the Skirted Corset you retain the necessary abdominal support and secure grace of contour, whatever attitude you assume.

*Made only to order.
Call at one of our
showrooms—or send
for illustrated book-
let.*



POMEROY

330 Lenox Avenue, New York
4 Branford Place, Newark

Livingston and Hoyt Sts., Brooklyn
389 Main Street, Springfield, Mass.

34 East 23d Street, New York

OPPOSITE METROPOLITAN LIFE BUILDING

A Scene In Knox Hat Store, 452 Fifth Avenue, New York



Fall

Winter

KNOX HATS

For Women

DISTINCTIVE

ATTRACTIVE

ADVANCED IN STYLE

Agency Department
and Salesroom

452 Fifth Ave., New York

IV—Lewis Picture Hat
Price, \$65.00

23RD ST. West
NEW YORK

Renard

V—Reboux
Cloche
Price \$70.00



I—Paquin Model

II—Paul Poiré Model

Latest Innovation
of the Hour in Paris

Three Piece Velvet Suits and Fur Trimmed Velvet Dresses

Another demonstration of Renard alertness in presenting the season's prevailing modes coincident with their appearance abroad

at Prices Unapproached
for Lowness.

I.—Paquin Model 3-Piece Velvet Suit

COAT: A novelty tailored short coat, trimmed with silk Hercules braid, velvet buttons and velvet piping, Peau de Cygne lining, contrasting shades.

DRESS: Of velvet. SKIRT: Plain tailored flare model, trimmed same as coat. WAIST: SILK CHIFFON draped over Brocaded Persian Shawl. Harlequin colorings. Three-quarter sleeves, Kimona effect.

COLORS: Black, Brown, Marine, Mole, Drake. Wistaria. All sizes.

Every detail of the original \$400.00 model carefully copied in the Renard adaptation, which is offered at

\$75

I.—HAT. Camille Roger Military Model, Persian Band, feather plumage, at

\$35

II.—Paul Poiré Model

Fur Trimmed Velvet Dress.

For simplicity of style and exquisite refinement, this model surpasses any fur trimmed garment of the season. Specially adapted to Women and Misses. WAIST shows the newest kimona lines—TRIMMING: silver lace ornaments and satin girdle sash with silver tassels, chiffon yoke, gold lace garniture. All sizes.

This stunning \$375.00 Poiré Model reproduced in exquisite style in the Renard adaptation, at

\$45

II.—HAT. Marie Louise Poque, feather pompon and aigrette at

\$48

III. Francis Model

3-piece Velvet Suit

COAT: Of velvet, strictly tailored, new hip length, trimmed with velvet buttons and stitched seams, lined with Peau de Cygne contrasting shades.

DRESS: Of velvet, the skirt showing the latest panel flare and flounce effect, trimming same as coat.

The WAIST is of silk net, interwoven in Persian square designs, the latest Parisian, novelty, trimmed with silver braid and velvet.

COLORS: Black, Brown, Marine, Mole, Drake. All sizes, 14 to 44.

This adaptation, showing all the style, features of original \$300.00 Francis Model is offered at

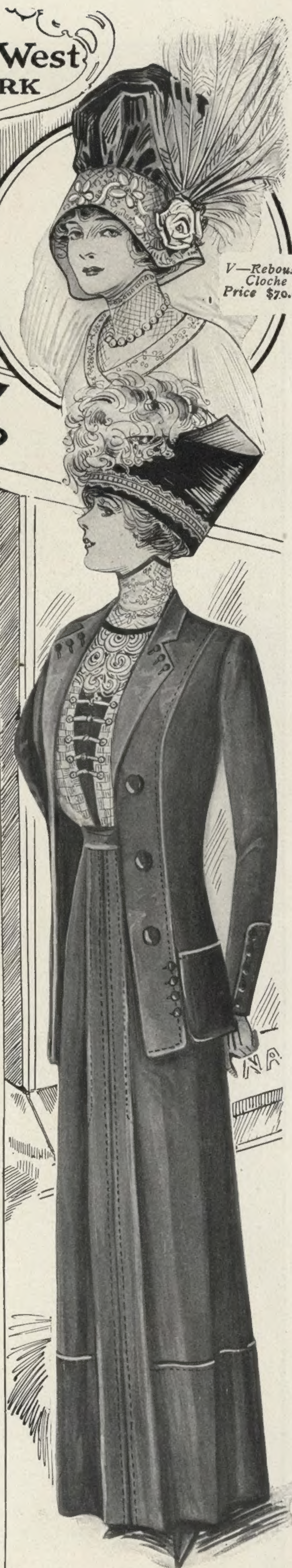
\$59.50

III.—HAT. JEANNE LAVANNE TURBAN. Feather Pompon

\$28

Renard, 14-16 W. 23rd St., N. Y.

Correspondence and Mail Orders
Receive Careful Attention



III—Francis Model

You are wearing "Goodyear Welts" and don't know it!



EVERY woman knows that she gets more style in her shoes---more comfort and more wear, *at less cost*, than she got ten years ago. The rapid and splendid development of the Goodyear Welt system of shoe machinery is the sole cause.

Ask the shoe-salesman, this fall, if the shoes he offers you are GOODYEAR WELTS---and remember that no matter where they are sold, or under what name, every really good Welt shoe for man or woman is a

GOODYEAR WELT

The Goodyear method duplicates on machines the process of sewing shoes by hand. A thin and narrow strip of leather, called a welt, is sewed to the insole and upper, and the outsole is sewed to this welt, thus leaving the heavy stitches outside, where they cannot tantalize the foot.

The Goodyear system has been brought to its present high state of perfection within the past ten

years by the United Shoe Machinery Company. It consists of a series of more than fifty machines, each as intricate as a watch, as true in beat and rhythm, delicate as eyesight, through which every shoe must pass in making.

They are used by every manufacturer who makes a good welt shoe, no matter under what trade-name it may be sold.

Now, What Does This Mean to You?

It means that if you ask for and *insist upon* having GOODYEAR WELT you get a shoe that *you know* is stylish, light, and will wear without stiffness; that no one is trying experiments on you at your expense; that the retailer who sells them is studying your best interests.

We have prepared an alphabetical list of all Welt shoes sold under a special name or trade-mark. We send it on request, without charge, and with it a book that describes the "Goodyear Welt" process in detail and pictures the marvelous machines employed.

United Shoe Machinery Co.

Boston, Mass.



Vantine's

The Oriental Store

Recent Imports--- DRESS SILKS

JAPANESE HAMA
CREPES; 27 in. wide.
\$1.50 to \$2.50 per yd.

JAPANESE TANRIYOKU
CREPES; 23 & 40 in. wide.
\$1.35 & \$2.50 per yd.

JAPANESE YOBOSHI
CREPES; 23 in. wide.
\$2.00 per yd.

JAPANESE NAMI
CREPES; Satin Crinkle
(wool back), especially good
for Evening Wraps and
Capes; 40 in. wide.
\$3.50 per yd.

CHINESE CANTON
CREPES; 40 in. wide.
\$3.50 per yd.

All the Vantine Oriental Dress Silk
Crepes appear in our own exclusive
colorings—they're *different* from those
shown elsewhere.

THE ADAPTABILITY OF ORIENTAL FURNISHINGS

has long been recognized by the most discerning, practically every interior
furnishing scheme readily lending itself to effective,—thoroughly charming
Oriental treatments.

An efficient decorative staff is at the disposal of patrons desiring sketches
and estimates—correspondence cordially invited.

MOORISH TAPESTRY, for Portieres, Wall Coverings, Cush-
ions, Table Covers, etc.; all solid colors, with irregular, self-
tone figure; width, 50 inches, at \$1.35 yd.

BAGDAD TAPESTRY. A distinctly artistic, coarse and
primitive weave. All plain colors, with almost invisible
mottled effect; width, 50 inches, at \$1.00 yd.

ORIENTAL TAPESTRIES, of Cotton and of Jute, for Por-
tieres, Wall Hangings, Furniture and Cushion Coverings.
Width, 50 inches. From 75c. to \$2.50 yd.

JAPANESE SILK AND SILK AND GOLD BROCADES.
For Curtains, Cushions, Table and Piano Scarfs, Wall and
Screen Panels, Hat and Dress Bandings, as well as Pocket-
books, Bags, Belts, etc., etc. Colorings and designs show the
extreme of perfection in the art of weaving. Width, 27
inches. From \$2.00 to \$50.00 yd.

DAMASKS AND TAPESTRIES, in Japanese, Chinese, Per-
sian, Moorish and India designs, in two-toned colors; also
mixed Oriental colors; for Wall Hangings, Portieres, Furni-
ture Coverings, etc. Width, 50 inches. From \$2.50 to \$15.00 yd.

JAPANESE SILKS, for Window Draperies; no other silks
quite so effective. Shikii silk in every shade. Width, 36
inches, at \$1.50 yd.

MOUCHA SILK GAUZE, in all shades, peculiarly effective
for window curtains; width, 36 inches, at \$2.00 yd.

GRECIAN AND EGYPTIAN TAPESTRIES; solid colors,
desirable for Portieres and Wall Hangings, especially good
for stenciling; width, 50 inches, at \$1.50 yd.

COUCH COVERS, in a great variety of Oriental designs;
width, 60 inches. From \$5.00 to \$35.00.
Portieres, Cut Draperies, Piano and Table Scarfs made to
order.

Instructions and suggestions cheerfully given on all points
concerning interior decorations.

A Tour Through Vantine's

—that Treasure House
of the Far Away East

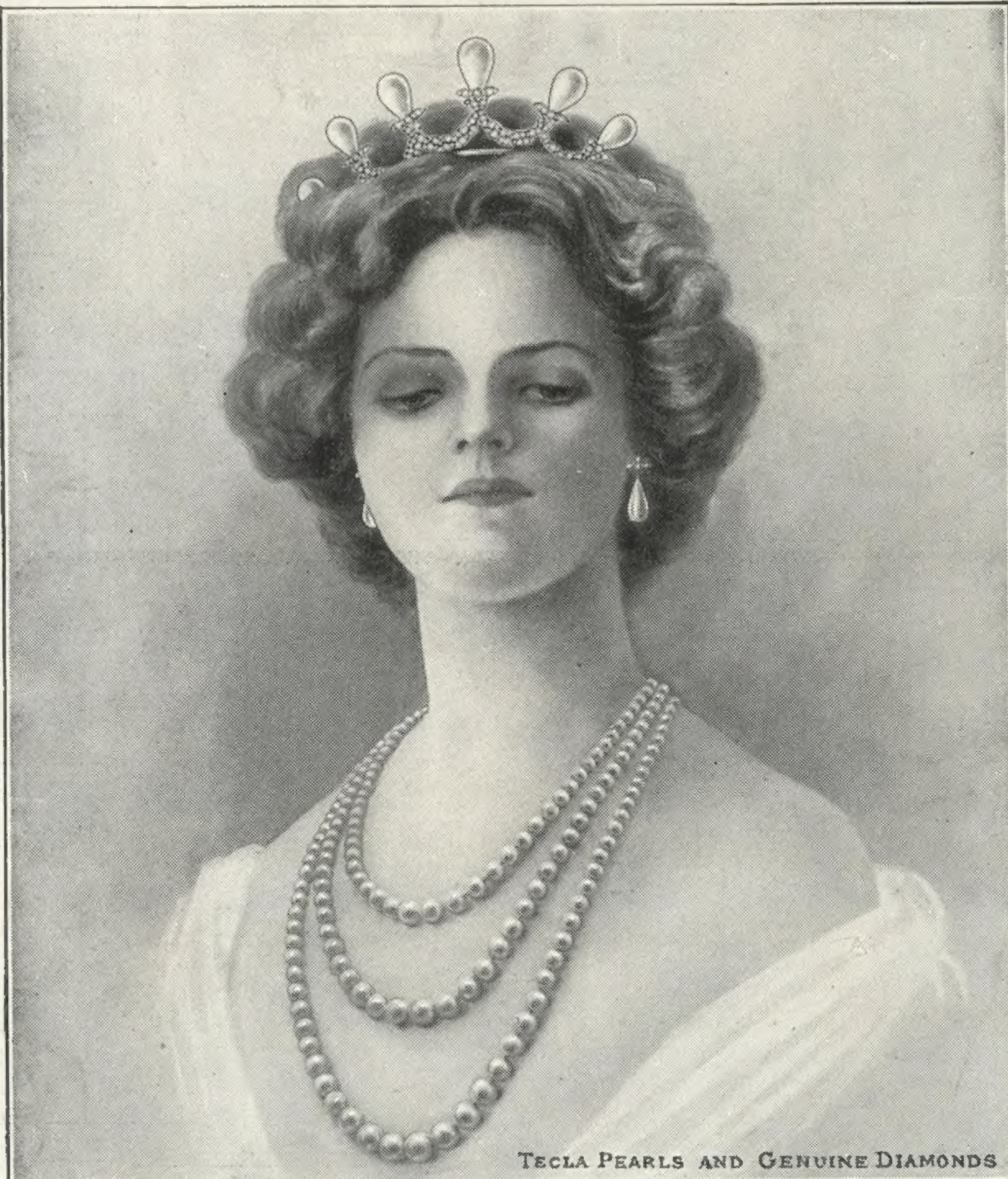
will prove a long-to-be-remembered
experience to EVERY lover of the
harmonious, the unusual, and the
beautiful.

A Veritable
Museum of
The Arts & Products
of The Orient

to which you are most cordially invited.

A. A. Vantine & Co. Broadway Bet. 18th & 19th Sts., New York

Also: Boston and Philadelphia



TECLA PEARLS AND GENUINE DIAMONDS

NEW YORK
929 Broadway

TECLA

PARIS
10 Rue de la Paix

No other Branches or Agents in the United States

COTTAGE FURNITURE

LEAVENS MADE

For Shore and Mountains



¶ There is no instance where
an example of the individual
taste is more conspicuously
displayed than in the selec-
tion of appropriate furniture;
Leavens Furniture gives an
unlimited field for its exercise.

¶ Simple in construction and design, artistic in effect. Especially
adapted for Shore and Country houses. Of solid oak construction
and finished to suit the individual taste, or to match surrounding
interiors. If so desired, furnished unfinished.

¶ The privilege of allowing the buyer to
select a finish to conform to his or her
ideas, is an original idea with us, and
does not mean any additional expenditure.

¶ Safety in ordering from us is assured,
for satisfaction is guaranteed.

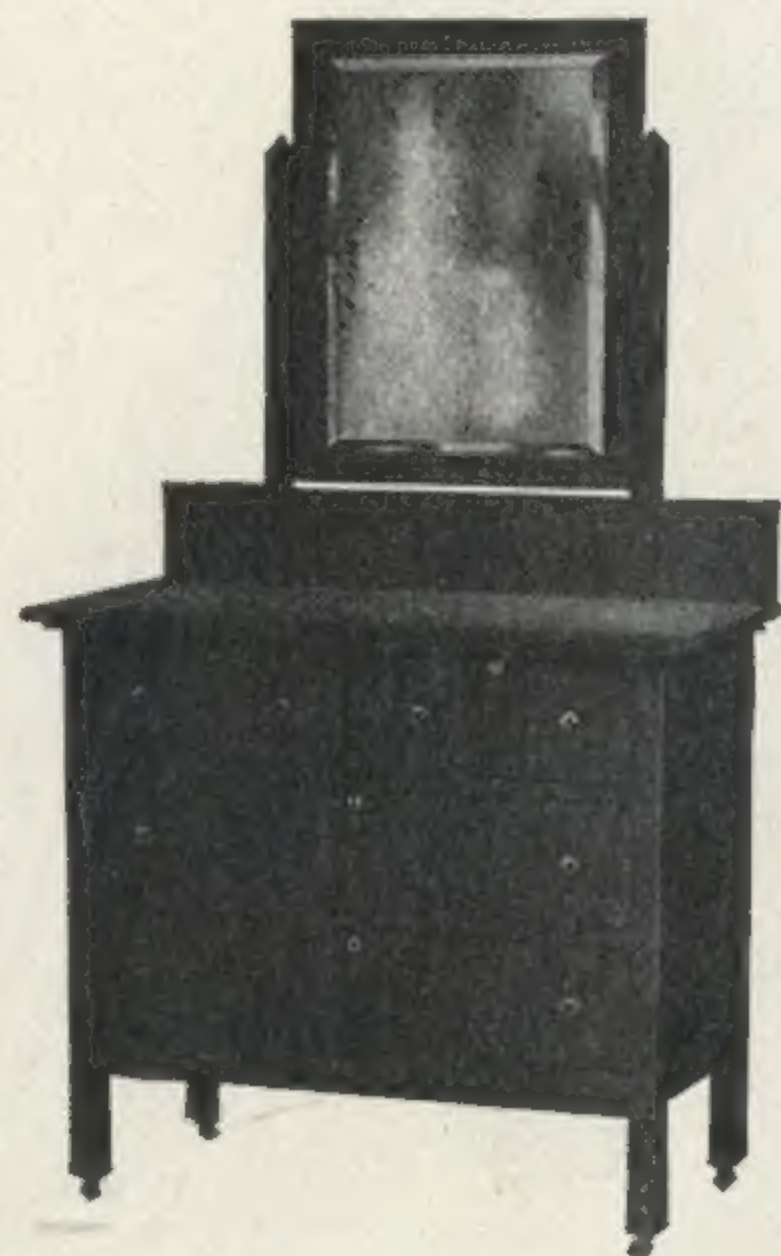
¶ Send for set No. 8, consisting of 200
illustrations.

WILLIAM LEAVENS & CO.

Manufacturers

32 Canal Street,

BOSTON, MASS.



THE GOSSARD CORSETS

"They Lace In Front"

Develop That Intangible Quality Called "Style"

The veriest novice will recognize style when seen, but it takes a master mind to develop that subtle "something" in a corset. It is this "master mind" evolving through the "New School of Corset Design and Construction" which has expressed itself this Fall season in a series of models that outclass even the most perfect GOSSARD numbers of other years.

Each model is a "chef d'oeuvre"—a miracle of style unfoldment, for one certain type of figure.

Now the style quality of the corset of 1910 is measured largely by its suppleness. And where will you find one that equals the GOSSARD in this particular? Only a corset that has its unique front lace construction combined with its scientifically modeled back can give the feeling and effect of suppleness that Fall 1910 style calls for.

And only a corset that is boned with "**ELECTROBONE**" can unite with suppleness exceeding lightness and strength.

We publish an artistic booklet illustrating all the GOSSARD models, and describing the province of each. Ask, and you shall have it.

The new 101 model is exceptionally satisfactory in its accomplishment of imparting the long slender lines that are absolutely essential for the present styles. In order to wear the narrow skirts women are obliged to wear corsets that will eliminate the fullness of hip and thigh. The 101 model is constructed on lines that add height to a short, thick-set figure, and for the tall, well developed figures it distributes the superfluous flesh in a healthful fashion, molding the figure into slender proportions. The bust is medium, fitting close through the diaphragm, taking excellent care of the bust, holding it forward without raising it, sloping gradually under the arm, insuring comfort to the wearer. The abdomen is held flat and the extension of the skirt controls

the flesh of the limbs. The back is wonderful in effecting that close, slender appearance to the figure directly at the base of the corset in the back—it positively will not permit the flesh to spread.



The H.W. Gossard Company
17 E. Van Buren Street
33 Steinway Hall, Chicago, Ill.

For sale in New York:—James McCutcheon & Co., 345 Fifth Avenue; Olmstead Corset Co., 44 West Twenty-second Street. For sale in Boston by R. H. Stearns & Co.

"S and X"

A Market Place for the Personal Belongings of Our Readers

RATES.—For the first 25 words or less, \$1.00. Additional words five cents each. Price when given (as \$4.50) counts as one word; in giving dress measurements, etc., six figures count as one word. *The correct remittance should accompany every order.*

REPLIES to these advertisements should be placed in a stamped envelope, with the number of the advertisement and date written in the corner (*e. g.*, No. 57-B, October 15th, 1910). Then fold this envelope and enclose it in an outer envelope addressed to us thus:—Manager Sale and Exchange, Vogue, 443 Fourth Avenue, New York. Your re-

ply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM.—In order to facilitate the inspection of articles advertised, Vogue will receive on deposit the purchase money for articles valued at \$5.00 upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor. Full particulars of the deposit system, and of our other rules, will be sent on request.

Wearing Apparel

HANDSOME lace dress, panels of real Venetian point and embroidered net. This dress comes from a well-known Paris house. Cost \$300, practically new. 38 bust, 42 skirt. This would make stunning dress for the stage. Price \$100. No. 46-A.

ON ACCOUNT of mourning, a lady desires to sell black and white best quality foulard silk gown. Irish lace on waist. Bust 36; waist 26; length of skirt 38, with wide hem. Suitable for house, or going South. Cost \$65; sell \$45. Never worn. No. 59-A.

WANTED—Well made, good looking dark maternity gown or gowns at once. 36 bust, full length 56 inches. Slightly worn—reasonable price. No. 11-B.

SEALSKIN coat, very handsome. Made of best skins obtainable in America. Cost \$450. Send for details and make your own offer. No. 55-A.

RUSSIAN sable set for sale, stole and muff. Six skins. Also cloth riding habit and crash riding habit. Also cloth suit. Velvet coat, lace waist and cloth skirt. Hat to match. In perfect condition. Size 36. No. 45-A.

AN ELEGANT white crepe kimona, embroidered gold dragons, exquisite needlework. Made to order in Japan. Never worn. Very handsome for evening coat. Cost \$130. Sell \$75. No. 36-A.

ON ACCOUNT of mourning, will sell Alice blue silk tissue gown, \$35. Reseda green three piece rajah, elaborately embroidered, \$30. Also light green crepe meteor evening gown, elaborate pearl trimmings, worn once. Cost \$140. Will sell for \$75. These gowns are in good style and condition, and are bargains at prices offered. Size 38. No. 56-A.

WANTED—Cross saddle riding habit, size 36 bust, 25 waist. Prefer breeches and long coat but will consider three pieces. Price must be reasonable. No. 10-B.

LADY wearing gowns two or three times will sell two Paquin. One black heavily hand-embroidered, cost \$200, at \$75. Also gray street gown, \$25. No. 39-A.

SILVER spangled ball gown, over white chiffon and blue taffeta, \$25. Elaborate old rose crepe radium, \$20. Stunning terra cotta cloth three-piece tailored costume, \$40. Blue cloth tailored suit, \$10. Sizes 36-43 C. O. D. on approval. No. 44-A.

FOR SALE—Eight beautiful Russian sable fur skins. Would make beautiful fur hat. Can be used for collar, cuffs, or trimming. Will sell very cheap or exchange. No. 54-A.

GOING into mourning, will sell gowns purchased in Paris. Callot gown and coat; tan tussora; elaborately embroidered. Cost \$185; sell \$65. Hallée reception gown, blue. Venetian lace embroidery. Cost \$225; sell \$75. Paquin suit, three pieces. Cost \$175; sell \$55. Detailed descriptions given. Medium height, bust 38. No. 42-A.

IMPORTED Scotch suit for boy of six. Never worn. Cost \$30; will sell for \$15. No. 60-A.

Furniture

FOR SALE—About fifteen Oriental rugs. One large Boccara. All in good order. The Boccara cost \$100. Will sell for \$60. No. 58-A.

ANTIQUE furniture, paintings, bronzes, etc., for rent. Many family heirlooms included. Terms extremely moderate. If interested, write at once for particulars. Inspection invited. No. 41-A.

SMALL colonial mahogany sideboard or serving table. Length 48 inches. Price \$50. No. 49-A.

A \$250 Pianola for \$125. \$1,400 Russian sable set for \$700. \$500 Oriental rug, 10x14 feet, for \$325. Collection of furniture, table linen, paintings, china, books, etc., for sale at very low prices. Excellent quality. May be seen in Brooklyn. No. 29-A.

LOUIS XVI consol table and mirror. Painted French gray; handsomely carved. Length of table 51 inches; height 35 inches. Mirror 5 feet 4 inches high. In perfect order. \$75. No. 47-A.

BEAUTIFUL antique sofa, very delicate mahogany frame, with bronze mounts, arms finished with gilt swan heads; covered in old green damask. \$100. No. 48-A.

WANTED—Oriental rugs, large size, library chairs, bookcase and table china, bric-a-brac and pictures. No. 6-B.

VERY handsome mirror, 6x4 feet, carved wood frame. Price \$100. No. 50-A.

BEAUTIFUL little Louis XVI drawing-room set, antique, consisting of one sofa and two arm chairs, gilt carved and covered in rich brocade, \$150. No. 52-A.

PAIR very handsome Sheffield plated candelabra. Have just been replaced by Tiffany. \$75. No. 51-A.

Professional Services, Etc.

CULTURED lady wants a position as companion in a family living or traveling abroad. Has a cheerful disposition, is a good sailor, and experienced traveler. References exchanged. No. 11-C.

A QUIET home for five persons is offered by lady living two hours from New York. Attractive country house, with exceptional opportunities for comfort and privacy. No. 15-C.

WANTED—By a college woman, who is also a graduate of a Canadian hospital, a position as social secretary or companion. References exchanged. No. 13-C.

COLLEGE woman will receive in beautiful suburban home, New York City, six young ladies. Social advantages. Chaperonage, studies, music and art arranged if desired. No. 14-C.

EDUCCATED and competent young woman wishes position as managing housekeeper and social secretary. Highest references. No. 10-C.

For Rent

COUNTRY house at Brielle, New Jersey, for rent beautifully furnished. Five bedrooms. Garage with servants' quarters. Two acres. Photographs and descriptions on request. No. 4-D.

FOR RENT—For winter season, at Camden, South Carolina, a Colonial house completely furnished in old mahogany. Nine bedrooms; three baths; furnace and open fires. Stabling for five horses. No. 3-D.

Miscellaneous

SCOTTISH terriers. The most fashionable dog of the day, unexcelled as pets for children. A few puppies for sale cheap, from the best imported championship stock. No. 37-A.

OIL PAINTINGS and water colors for sale. Good copies from the old masters. Prices reasonable. Also beautiful white pet rabbits. Price per pair \$2. No. 57-A.

VERY fine high back comb of carved tortoise shell. Never worn. Cost \$20; will sell for \$10. No. 61-A.

To Our Readers

The question that naturally arises in the minds of many readers, who have personal belongings they would like to sell, is: Does it pay to advertise in the "S & X"?

To all such readers we offer the following letters, sent us by women who have made a trial of the department:

Quincy, Fla.

Manager "S & X" Department:

Dear Sir:—I thank you very much for publishing my advertisement. I have had quite a number of answers to it, and have sold my dress.

I hope this new branch of Vogue will be successful enough for you to continue it, since it certainly is a convenience.

Mrs. _____

New York City.

Manager "S & X" Department.

Dear Sir:—I want to let you know that your new department has proved itself of great use to me, having been the means of selling my sealskin coat.

I want to thank you for the aid enjoyed in behalf of the sale.

Mrs. _____

Birmingham, Ala.

Manager "S & X" Department.

Dear Sir:—I am taking advantage of the first opportunity to use the "S & X" Department. My sister had such success in disposing of a gown through you that I am sending you an advertisement of my own.

Mrs. _____

These letters are only a few of the many appreciations of the "S & X" Department which we have received. Notice especially how they emphasize the idea of practical use—of serviceability. That is why we established the "S & X," and we are gratified to hear that it has already, in the four months of its existence, proved itself of such use to so many of our readers.

Now is the time to advertise in the "S & X" Department of Vogue. Look through your wardrobe and among your furniture to-day, and see if you have not something to sell, or if you do not need something you could easily buy through the "S & X." Then read the rules carefully and send us your advertisement while the matter is fresh in your mind.



Go by the Name

In selecting chains, fobs, bracelets, etc., look for the name "SIMMONS." It is your assurance of wear and appropriateness of design.

WE send our designers to Europe to keep in touch with the world's style centers. This is why Simmons products for thirty-five years have led in style and beauty of design.

By selecting Simmons chains and fobs, thousands of women find it possible to keep up with the latest innovations—to have the correct thing for every occasion—without sacrificing too great a portion of their allowance for this purpose.

When you buy Simmons chains and fobs, you get the practical equivalent of solid gold jewelry—for little more than the cost of ordinary "gold filled" or gold plated pieces.

The outside—the part you see—of Simmons jewelry is solid gold, a heavy seamless shell two to three times thicker than ordinary gold-filled or gold plated jewelry.

This thick gold shell wears slowly. By the time it is worn through, a solid gold chain of the same quality, will have worn thin to the

breaking point—will have to be repaired or replaced.

This is why it is so economical to buy Simmons chains. You save three-fourths to four-fifths, the cost of a new, solid gold chain and half to two-thirds the cost of repairing each time it grows thin. You save money and have a greater variety of pieces. And you wear the most up-to-date jewelry all the time, for very little outlay.

Ask your jeweler for "Simmons." You can get bracelets, lorgnette chains, pendants, chains and fobs of the latest and most fashionable designs.

In the meantime, send the coupon below for copy of our latest booklet, showing most recent styles. Your jeweler can give you anything you select. Should he not happen to have it in stock—he will order it.

R. F. Simmons Co., Attleboro, Mass.

SIMMONS

CHAINS AND FOBES

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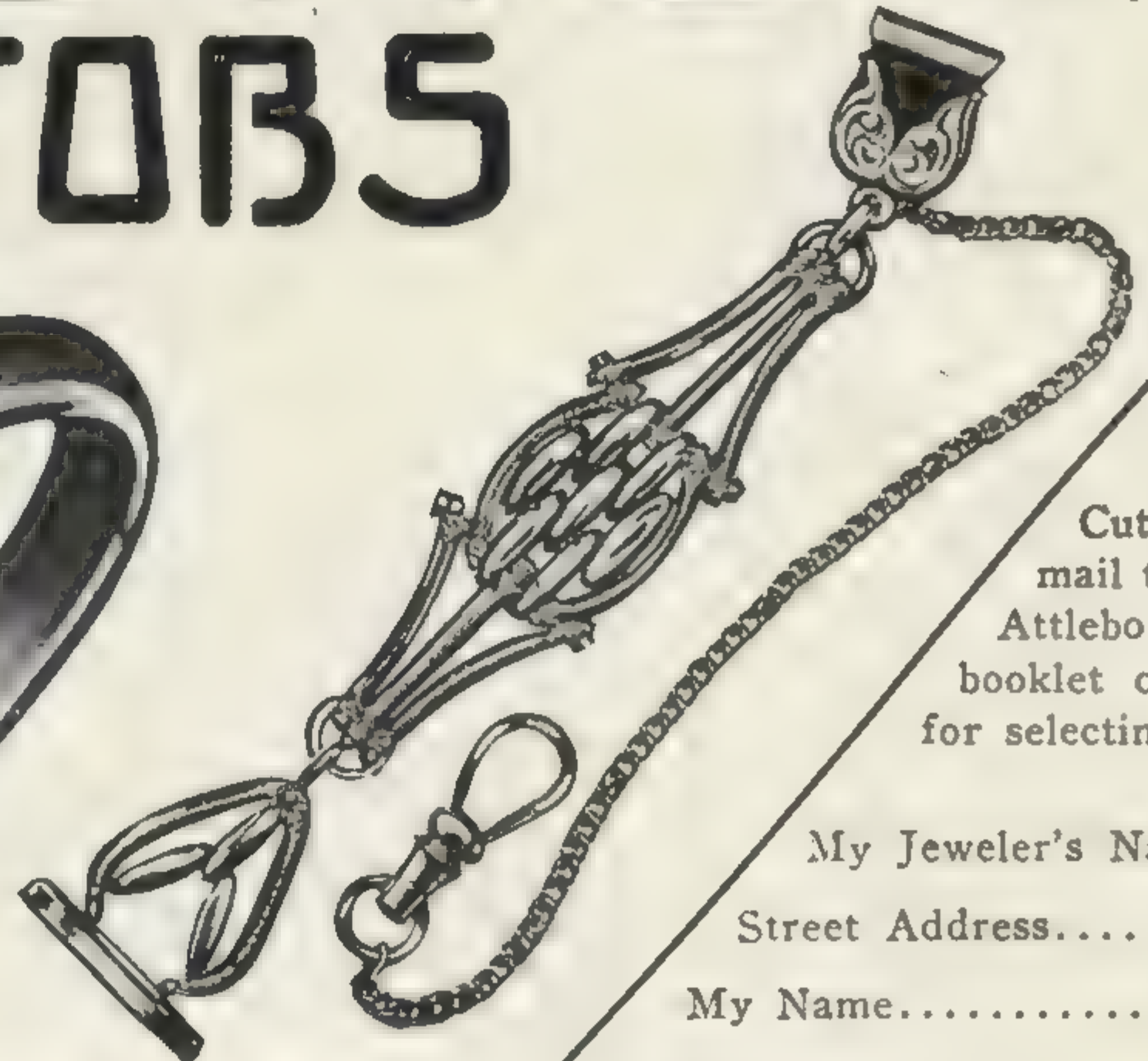
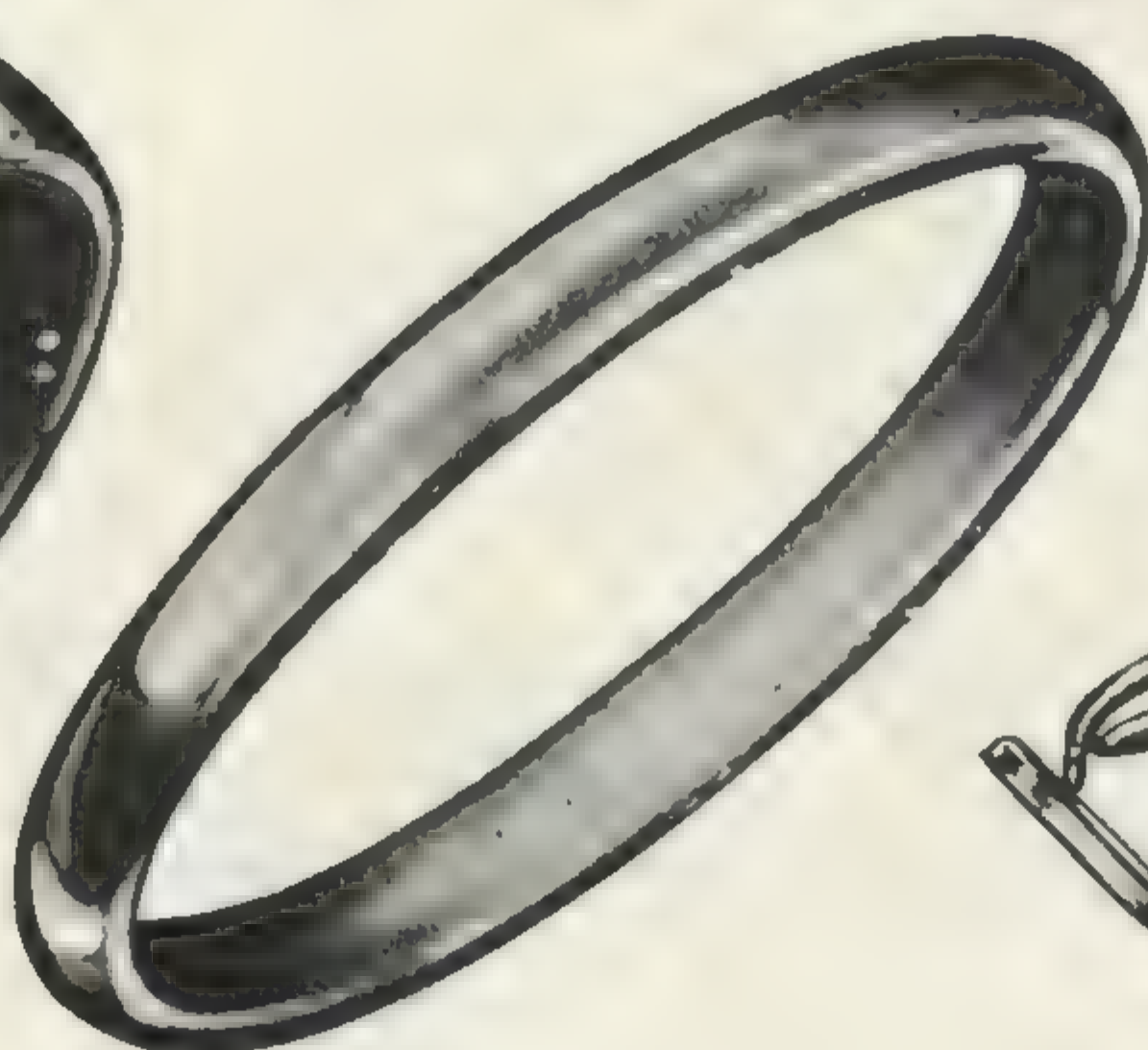
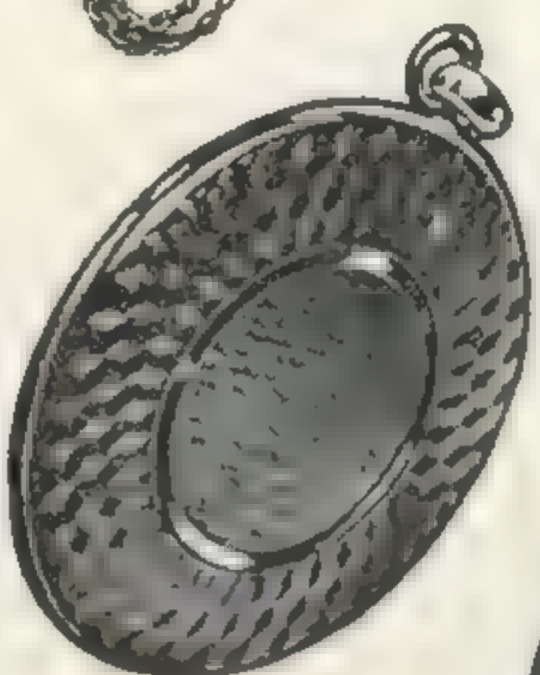
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Vogue



AMERICA'S SMARTEST SHOPPING DISTRICT

MOST New Yorkers, if asked to name the thoroughfare of their city of which they are most proud would probably reply, "Fifth Avenue."

For in spite of all the changes in the business and social life on Manhattan Island in the last half century, Fifth Avenue has always retained a firm hold on the interest of the men and women of the metropolis. It is a street of perennial charm. Not to know and to frequent it argues that one neither knows nor appreciates New York itself, and this has never been truer than it is to-day, when the thoroughfare's chief claim to fame is as the foremost shopping street of the New World.

From the sixties down to almost the end of the last century, patriotic New Yorkers took pleasure in pointing out the splendid residences of the city's merchant princes, bankers and other notables. In those days a few of the town's more exclusive shops were scattered about in the lower section of the street, but that was all. The principal shops of Manhattan were located to the south, in the side streets or on one of the other main thoroughfares. It was not until early in the nineties, when the city's growth took a leap northward, that the avenue, midway between the east and north rivers and convenient to the great railway terminals, became the natural centre for the high-class retail trade of New York.

Out of the great business upheaval which began ten years ago, Fifth Avenue has emerged a greater and more attractive street than ever. Hundreds of shops and business houses of the highest class, transferred from sites occupied by them for years further south or to the east and west, have made new homes in the thoroughfare north of Twenty-third Street. Within an incredibly short time scores of blocks of imposing mansions have been dismantled and on their ruins have arisen many splendid structures dedicated exclusively to trade.

The removal to Fifth Avenue of Tiffany was an event of historic importance in the

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By **ROBERT GRIER COOKE**

President of the Fifth Avenue Association



A glimpse of Kurzman's attractive shop. Hats and exquisite lace veils are on exhibition

city's business and aesthetic development. When the great jewelry house abandoned the old-fashioned structure in Union Square, which for years had been one of the landmarks of Manhattan's old-time retail district and built a new home far to the northward, it was a signal to a large number of other exclusive shops to follow suit.

To-day the new Tiffany building of white marble, at the southeast corner of Thirty-seventh Street and Fifth Avenue, marks the

heart of what is unquestionably the most notable shopping district on the American continent. No Old World city even can boast of such an imposing array of palatial shops

as are to be found in the stretch between Thirty-fourth and Forty-second Streets. Here the Avenue rises to its supreme height both as a street beautiful and as a street useful and the group of fine buildings located in these few blocks is prophetic of what will be seen at no distant day along this thoroughfare from Washington Square to Central Park.

At present the shopping district is marking time at about Fiftieth Street, but the advance of business cannot long be halted short of Fifty-ninth Street. Already a vanguard of specialty shops has invaded the blocks just south of Central Park and well-defined plans are under way, which will soon give over that portion of the Avenue exclusively to the highest class of retail trade. North of Fifty-ninth Street, there is no sign that the Avenue will ever be other than a residential boulevard of the very best class, Central Park on its western border making it the ideal street of Manhattan for this purpose.

Fifth Avenue does not suffer by comparison with Regent or Bond Streets, in London, the Rue de la Paix in Paris, the Ringstrasse in Vienna, Unter den Linden in Berlin, or any of the other famous boulevards of Europe. Although a few of these streets surpass it at present in a few particulars. Their shops in some cases make more elaborate and distinctive displays and the lighting effects in some foreign shops and streets are superior to those shown here.

None of the celebrated European boulevards, however, can lay claim to so many fine shops extending in solid array for so great a distance as are to be found on the Avenue. In the variety of its shops this thoroughfare also easily takes precedence over any other retail business street anywhere. Every conceivable human want or desire can here be quickly satisfied as perhaps nowhere else in



Mme. Burby shows her smart millinery against a background of small paned windows hung with beautiful real lace curtains



Correct corseting—the foundation of all smart gowning—occupies the entire eight floors of Mme. Irene's establishment



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The west side of Fifth Avenue north from 38th Street. A block of small specialty shops photographed at night during the recent lighting experiment

the world. The world's most sought for and almost priceless treasures, the countless rare and wonderful things brought from the uttermost parts of the earth, are to be found in this matchless shopping district of America, the name of which, the globe over, stands for high quality and reliability. A promenade on the street carries one past an endless array of specialty shops of every conceivable kind where anything from a pipe organ or the most costly gem to a brochure or a picture post card costing a few cents may be purchased. Moreover, the buyer of even the smallest article, as a rule, is given as careful and as painstaking consideration as the purchaser of the most expensive.

During the rebuilding of Fifth Avenue it became necessary for organized effort to safeguard its interests and direct its proper development, both as a shopping thoroughfare and as a residence street. Accordingly there was formed several years ago The Fifth Avenue Association, the purpose of which is to make Fifth Avenue the world's greatest and most beautiful boulevard. As "an American Village Improvement Society on a large scale," this association has already done much for the betterment of the street and it has many plans in view for further improvements. In connection with the recent widening of the roadway, a change that has simplified traffic and added greatly to the popularity of the Avenue, the Association performed a service of incalculable importance in suggesting certain plans which both preserved the architectural beauty of the Avenue and saved its merchants large sums of money. In order further to safeguard the thoroughfare from defacement as the result of inartistic new buildings being located upon it, the Association is now lending its influence to a movement which will probably result in the creation of a committee or board, made up of some of the foremost architects of America.

For some time plans for the lighting of Fifth Avenue, in keeping with its importance and dignity, have been under consideration, and already much has been done to improve the former conditions, under which the thoroughfare was not only gloomy by night but unsafe as well. The city lighting of the street has recently been increased fifty per cent. and decided progress has been made in the direction of getting the merchants to unite in some harmonious plan for show window illumination.

During the Hudson-Fulton celebration many shopkeepers kept their windows brilliantly illuminated until midnight, with the result that the attractive displays of their wares brought vast crowds into the Avenue nightly and for the first time in the city's history Broadway and other streets that usually attract sight-seers by nighttime were comparatively de-

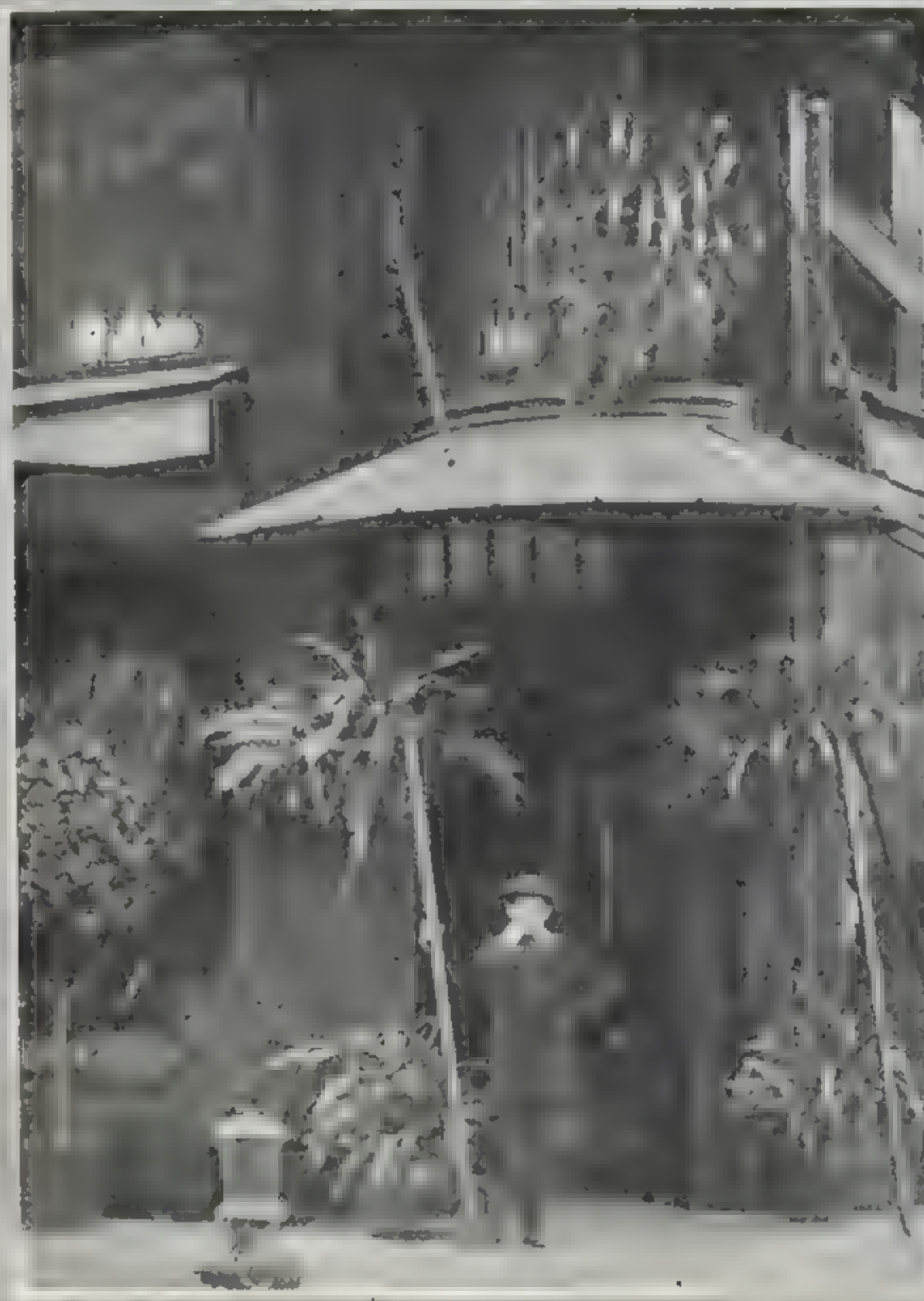
served. The great success of this illumination has given a strong impetus to the movement for lighting the show-windows the year around, and it has also made the merchants of the Avenue unite in a determined effort to combat any attempt to fasten the flamboyant electric sign method of lighting on the thoroughfare and reduce it to the level of a second "Great White Way."

As an example of the kind of shop-window illumination which it is hoped will soon be seen throughout this street, there was conducted under the direction of The Fifth Avenue Association last spring a most interesting lighting experiment. For several weeks all the windows in two Fifth Avenue blocks were kept brilliantly lit until a late hour each night, the methods of lighting used being of the latest and most scientific character and designed to produce a maximum of artistic effect. This experiment was a distinct advance over anything which has ever been attempted, even in the splendidly lighted business thoroughfares of Europe, and it proved so marked a success that

it is expected that the same kind of ideal illumination will soon be seen generally in the Avenue.

When the ultimate lighting plan for the street is adopted, an evening's stroll along America's greatest shopping street will show a rarely brilliant spectacle. In effect, the dazzling display which will be set forth in the miles of shop-windows will be that of a grand exposition spread out in two long parallel lines, where a magnificent array of art, jewels, rare textiles, beautiful gowns and other costly and wonderful articles will be exhibited to admirable advantage.

The increased ease and convenience of shopping in this section is a matter of common knowledge to those who have frequent occasion to visit it, many of the more important betterments being directly due to the energetic work and constant vigilance of The Fifth Avenue Association. Under its leadership traffic and transportation of all kinds has been made easier and safer, better police protection has been provided for both merchants and shoppers; criminals, beggars and other objectionable characters have been induced to give the streets a wide berth; flashy advertising signs have so far been successfully barred from the thoroughfare (and a great public campaign is now being waged to keep them permanently excluded); progress has been made toward minimizing the



One of the most attractive corners on the avenue—the entrance to Thorley's



In dignified glass cases set against silken curtains Dreicer & Co. show a few of their loveliest jewels

street loitering evil which has harassed shop-keepers and their women patrons in certain parts of the Avenue, and many other practical reforms have been instituted which have added to the beauty, safety, cleanliness and popularity of the street.

As the acknowledged guardian of Fifth Avenue's destinies, the Association is constantly being asked to espouse various plans, some of them valuable, but others impracticable for the further improvement of the thoroughfare. A suggestion, made by one of the street's most progressive merchants likely to be put into operation at no distant day, is to establish a force of uniformed ushers in Fifth Avenue to supplement the work of the police force in affording protection to shoppers and merchants and in acting as guides.

The planting of shade trees is another suggestion for enhancing the attractiveness of the thoroughfare and increasing its popularity as a boulevard. But the most radical proposal yet made is that double-decked sidewalks be built so as to make it easier for the shopper to get about and at the same time to minimize the risk of mishaps due to the ever increasing traffic congestion.

Although a number of the prominent women of New York have individually shown a vital interest in the organized work for the betterment of the thoroughfare, no active part has yet been taken by them in this work. Plans are under way now, however, the development of which, it is hoped, will result in the more active participation of women in the task of safeguarding the Avenue and maintaining "The Fifth Avenue Beautiful." It is a movement that should enlist their interest and service.

A CITIZEN'S DUTY THAT IS MUCH NEGLECTED

THE haphazard growth method of American cities and of the thoroughfares in those cities does not reflect credit on the intelligence of the native, at least during the last quarter of a century, in which time thousands of Americans have studied art and architecture in Europe and more thousands still have seen demonstrated in Paris the advantages of intelligent city planning.

In spite of the brilliant example of municipal forethought given by the astute French authorities and the wise planning shown in other European cities, the American has been content, for the most part, (not alone in the backward regions but in most of the pretentious cities as well) to let the whims or preferences of individual citizens each following without let or hindrance his personal preference—so long as he kept within the letter of the



At Maillard's, a famous confectioners and tea shop, the window treatment is extremely simple and effective



In the beautiful lace draped windows of the Lichtenstein shop a few exclusive models and novelties are always displayed



The Ufland Millinery Company shows its hats, furs and accessories to advantage in this dignified setting



Wonderful color effects distinguish the artistic gowns and novelties seen in Mme. Mogabgab's window

ful city. So negligent have been its citizens of the great esthetic as well as trade opportunities that, for one thing, hordes of alien peasants have been allowed to disfigure sections of the city with their foul smelling, unsanitary and hideously ugly "colonies," it being considered somewhat rude to tell these undesirables to move on, though they be permitted to go where they list, to the detriment of the city's beauty and its treasury. Monstrosities in bronze and stone deface our parks and many of these beauty spots are allowed to fall into decay. Architectural imbeciles disfigure the most important thoroughfares and a water frontage that could long ago have been made an approach of great beauty as well as a means of increasing trading facilities.

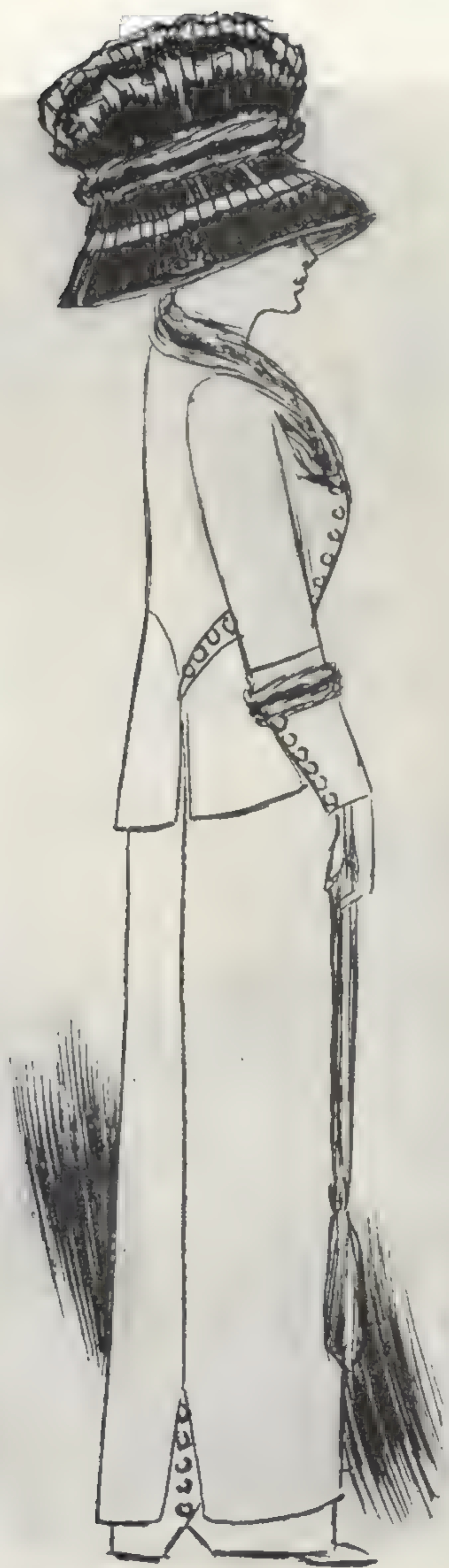
For a city to be beautiful means more than esthetic gratification: it is good for trade, and what seems inexplicable is that the American, known as a shrewd trader the world over, should have so long neglected a magnificent trade opportunity—millions of trade in tourists as well as in merchandise—that the great metropolis has offered.

The neglect of a century or more is, however, on the verge of being repaired, a little at least, for besides The Fifth Avenue Association (which has done and is doing such excellent work in

laws relating to obstructions mainly—develop the town and the street with results that make one blush, for there is not an artistic principle which is not violated with tiresome frequency. This indifference to what constitutes a vital matter in a trading centre, which is also the centre of a brilliant social life, has been conspicuously displayed in regard to Greater New York, with its unrivalled natural advantages, making this a rarely beauti-

guiding the making of a fine avenue into a matchless and continuous exhibition of the arts and trades) there are yet more comprehensive citizen associations, such as the ably officered City Planning Commission and other municipal groups of this type. The field is very extensive and the citizens who will give thought, time and service to making the best of existing conditions and helping to prevent the establishment of the inartistic and the otherwise undesirable are few. May their numbers among both men and women increase.

While it is often argued that the real reason for the lack of beauty in American cities lies in their mushroom-like rapidity of growth! Do we find our huge business concerns declining to assure efficient service (to their patrons) on account of the firm's "rapidity of growth"? Let us rather attribute it to the much discussed—but no less real—average citizen's lack of interest in public questions of any kind.



Walking costumes of white cloth are extremely smart for autumn days. A chic Callot model

A LONG holiday rambling covering the summer and early autumn pleasure resorts of three countries, affected by the swagger world, Dinard, Ostende, Trouville and Folkestone, with periods of rest in Paris and London, then short flights into the English country and Scotland for the fishing and shooting season, has left me with a wealth of news concerning all manner of gowning.

POPULARITY OF WHITE

I have never seen so much white raiment as has been worn this season at Dinard—white in all materials. The coarse, hairy "ratine" is adorable, turned into the new garments, shaped on Directoire lines and made long enough to quite cover the gown beneath. Big ball buttons of tarnished copper trim them, with stitchings of coarse white silk. Particularly I admired one of these long coats with its scant skirt, high-belted with white varnished leather clasped with old copper. Small triple collars laid flat to fall a little, over the tight sleeve tops, and a Directoire collar turned high against the neck; filling the open space at the throat, black satin ribbons tied in a big bow. And there were tailored costumes of fine white cloth, and white moiré. The newest tailored skirts have a few plaits in the middle of the back, or on the sides, all flatly pressed to preserve the prized, slender silhouette. The moiré costumes showed little trimming aside from the handsome buttons, and big-corded edges. Those of cloth were more elaborately adorned with the new trimming; big silk-covered cable cord twisted into flat motifs—immensely effective! With black furs and hats of black velvet these white tailored costumes will be worn late into autumn.

AN APOSTLE OF ARTISTIC DRESSING

Among the society butterflies at Dinard I found the success of the hour to be Monsieur André de Fouquières, the author, society man, and latest apostle of the cult of artistic

GARNERING *the* MODE AS *the* SMART WORLD WEARS IT

Dinard, A City of White Robing—Dress Apostle To Men Who Is To Visit New York—A Woman Who Dared Picturesque Dressing—The New Coquettish Knitted Cap—Sporting Clothes—Velvet in Wraps and Costumes—The New and Very Beautiful Marquisette Perlé—Simple Gown Lines Have Thus Far Prevailed

dressing for men, while not at the same time disdaining to offer criticism and advice on women's gowning. During last season in Paris his conferences drew large and cultured audiences. When he gives them in New York, as he is announced to do, one wonders how he will be received by the American men who have long prided themselves on tasteful dressing.

In discussing his book, just published, Mon. de Fouquières professes "a horror of ennui," and declares the chief article of his creed is to cherish all enthusiasms, "for only in enthusiasms is to be found the secret of eternal youth." In the appearance of this man there is nothing of the "dandy" he avows himself to be. In his strong, round head, his square-cut, sober face, with its short moustache, there is nothing poetic—nothing romantic; nor is his manner that of the usual French man devoted to pleasure. Rather, quiet and sedate, he suggests an intelligent professional man and always when I have seen him there has been nothing to catch the eye in his dressing. In all outward respects he differs from the *elegant*, the *esthète*, Count Robert de Montesquieu, long the acknowledged head of a cult of beauty in Paris. Him, I saw in Paris not long ago among a company of smart women and men. I thought him one of the handsomest men in Paris, with his strongly intellectual face, and ardent, deep-set eyes. He wore that day his favorite redingote of chestnut brown cloth, a yellow and black cravat, and a deep red carnation for a *bouttonnière*. Strolling about, greeting friends, he lifted constantly to his lips the graceful hand of one, and another, charming woman.

PICTURESQUE DRESSING

On the windy Esplanade, at Folkestone, one morning, a tall, slender woman wore a small toque of white tussah draped, after the manner of an Arab, with soft, thick, white veiling. Laid smoothly over the crown arranged to fall in straight folds, the veil was held in place by a narrow band of black patent leather clasped in front by a curiously shaped buckle of tarnished gold. How eagerly the wind seized the filmy stuff, winding it about the slender figure till she was like an antique statue. A few days later, watching a great ocean liner taking on her passengers at Dover, I saw this statuesque figure again. This time her head was swathed like that of a Turkish woman in yards and yards, of three-toned, mousseline de soie; through it her bright eyes flashed alluringly—her white teeth gleamed. What a blow it would be if bereft of these becoming folds, she proved to be only an ordinary woman! How hard to face such a dis-

illusionment. Her gowning that day was *chic* to the last degree. A scant-skirted costume of rough mixed, gray and white woolen stuff, with the short skirt—after a model of Martial Armands—cut at the hem back and front, into a high arched opening showing the whole of the daintily shod feet. Fur, dyed to match, trimmed the skirt and short, close-buttoned coat. The big, flat buttons, held by coarse cord loops, were covered with the material and set inside fur rims.

With a natty costume of white *ratine*, trimmed only with large buttons of carved white pearl, a woman wore a fine set of sable furs. Long and wide, the stole was hemmed with long tails, thick set; the large muff—wide and square—was formed of several animals beautifully marked—their heads, and long, bushy tails, laid in flat lines, side by side.

Among the passengers, already on board, I saw a couple of young women wearing the new knitted caps I have once written of before. Pulled tight, they fit the head closely then, flaring, the brim turns up all around and is faced with bright colored silk. Quite the prettiest—most coquettish thing of the sort I have seen. And, worn that day by a well-known American beauty, I saw a garment I knew to have been made by a great house of the Place Vendôme—a stunning garment of dull-toned, heliotrope colored moiré, an exact copy of one worn by a beautiful woman of the eighteenth century painted



Sumptuous evening gown of gorgeous velvet flowered mousseline held on the shoulders by strands of jet beads.

by Romney. Its narrow notched collar turned low from the neck, and wide revers fell softly back on to small, double shoulder capes that barely covered the tops of the small, tight coat sleeves. Big, flat buttons closed the garment so tightly, it wrinkled, with a short-waisted effect enhanced by cloudy white tulle that wound the neck and filled the open front between bust and throat, where it crossed softly, with tucked in ends.

SPORTING COSTUMES

At this season of the year the smart world is occupied in the pursuit of sport; fishing, shooting, deer stalking. The beautiful Duchess of Westminster loves to shoot with the men. She wore one day a swagger and practical costume of the roughest imaginable Scotch tweed in green and heather shades. Above the ankles of her leather gaitered legs her circular cut, leather-faced skirt ended; on each side a large, flat pocket closed under a buttoned flap, and the many small pockets in her short, loose belted coat were finished to match. How well it was completed by her Tyrolean hat of soft gray beaver, quite untrimmed, but with its brim becomingly curved.

TRAVELING DRESS IN LONDON

I saw the Duchess of Marlborough as she was taking the train for a visit to Scotland with her two sons. She was charmingly dressed in a simple, but splendidly tailored costume of fine checked, cream and gray Scotch tweed. Scant, straight-hanging, the skirt was short enough to show the slender, gray-stockinged feet clad in gray suède shoes, silver buckled. Her loose, short, reefer coat was opened over a frilled shirt of white silk, finished with a high folded stock, and black cravat, and her pot hat of Italian straw was simply trimmed with black velvet.

I saw the Countess Bathurst that day, as she was leaving London:—a tall English woman with a keenly intellectual face, but charming, framed in softly waved hair under the shadow of a wide hat brim. She was smartly gowned in a new costume of mixed dark gray cloth—light in weight—half transparent, and with a slightly roughened surface; one of the newest materials of the season. Half long, the straight hanging coat was cut with a hip seam and trimmed with one of the latest forms of embroidery, achieved by a big cable cord, covered with satin, and twisted into motifs, and quantities of ball buttons of dull silver. The cord trimming appeared also on the straight skirt. The trimming designs on this costume were bold and simple, but on more dressy gowns the silk covered cords are elaborated with narrow twisted ribbons held by stitches of coarse silk. An odd combination worked directly on the material after shaping, with a most sumptuous effect.

New hats to wear with hunting costumes are made of matching tweed. The soft crowns are pulled tightly over the head; unpinned, they rest firmly; stiffened by stitchings, the brims are still soft enough

to be shaped into becoming curves that shade the eyes. A rosette generally trims them, but sometimes a single quill is stuck at one side, or a thick aigrette droops low. Of the same shape are hats with crowns of soft suède, with brims of stitched tweed.

GORGEOUS COLOR DINNER GOWNS

A distinguished guest at a house party at Bolton Abbey, gathered for the grouse shoot-

pretty and durable, and often of a quality so fine it is not disdained as a trimming of elegant gowns. A piece of peasant-made lace achieved by a simple crochet hook was, in one instance I know of, used in the embellishment of a dinner gown of shining, silver-gray météor crêpe. Crocheted after the fashion of Irish lace, in a design of trailing leaves and raised flowers, a band six inches in width passed across the front

breadth of the skirt, ending at each side under large jet buttons—two at each end. The back of the slightly full skirt joined the corsage in a band of shirrs, shaping a high belt, joined by smaller jet buttons to a narrower band of lace that completed the belt in front; while a third band of lace, the width of that on the skirt, fell from the edge of the corsage leaving the square ends to fall loose; a similar piece finished the back and a band of flat jet plaques, joined by tiny diamond strands, held them together over the shoulders. Chinchilla, fur edged, short kimona sleeves, of gray mousseline de soie, over tiny white net undersleeves drawn into an elbow puff by lace bands.

THREE CALLOT COSTUMES ILLUSTRATED.

Three of the drawings accompanying this article represent Callot designs. Extremely smart is the first, a little walking costume of white cloth trimmed with braided buttons, and a little fur on the collar, revers, and shaping deep cuffs; and a band of fur circles the crown of the black velvet hat, trimmed with striped gold and black ribbon.

For restaurant dinners, and for tea rooms, is the second costume of silk voile, embossed with vivid emerald green velvet. The color contrasts richly with the band of mink fur that hems the skirt, with its tiny

pointed train. How characteristic of the house of Callot the split on one side of the skirt that discloses the leg! The two edges are held together by the band of fur. The upper part of the graceful corsage, and the straight, short, sleeves are of soft, black satin. Great black and gold flowers in a heavy raised velvet design on a ground of transparent mousseline de soie, make the gorgeous material of which the evening gown is made. The strands of jet beads that shape shoulder straps, and fall over the arms into a semblance of sleeves, are held by diamond shaped plaques to tiny bits of the embossed velvet that form the greater part of the corsage; gold lace and gold fringe trims it. The straight, scant skirt, split at one side over an under dress of cerise net and golden tissue, is hemmed with black bear fur, and a big, black silk, gold-petalled poppy is posed at the front edge of the opening.

These silk, gold-hearted flowers are extraordinarily effective as a dress adornment. Even lovelier are flowers with rose-red petals inside the black ones, curling themselves about the golden heart. A tiara of sparkling jet bands her golden hair above a diamond-studded silver ribbon.

MADAME F.

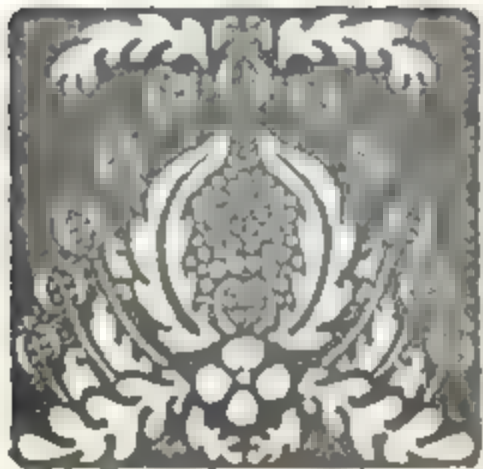


The dinner gown of the hostess at Bolton Abbey—simple in line but exquisite in its color scheme of shining metéor crêpe. Characteristic of Callot is the split skirt of the second gown, made of silk voile embossed with vivid emerald green velvet designs

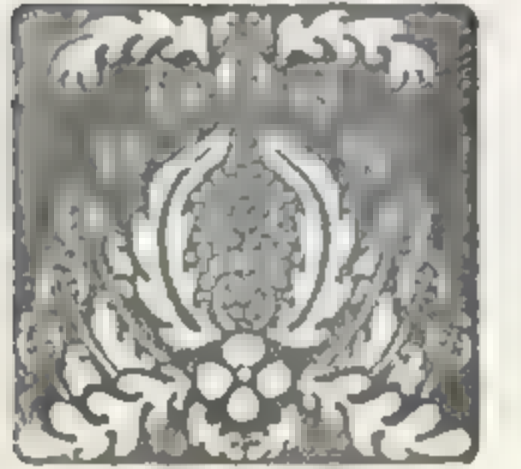
ing, appeared at dinner in a white satin sheath, veiled with a black marquise tunic embroidered after this new fashion. There were trails of large leaves, interspersed with flowers of black covered cord, outlined with white twisted ribbons. At each side the tunic pointed low, weighted with long tassels of black silk. The hostess, herself, wore that night the gown shown on the left figure, page 21, of the utmost simplicity of line and silhouette, but gorgeous in its color scheme—splendid, changing shades of green and gold in shining météor crêpe. Seeming to come from the corsage the lovely fabric draped the hips closely and met a separate panel in the back. Shell pink satin edged the strips of crêpe that framed the lace of the corsage and the straight chemise sleeves were finished with a line of a-jour work.

INCIDENTS OF CHATEAU LIFE

The life that centers itself about a French country chateau is an interesting one to an outsider. As a rule, the chatelaine of it interests herself in the women of the village and, often, under her direction, they occupy themselves, in the intervals of farming, in the production of hand made embroideries and laces peculiar to the district, always



A S S E E N b y H I M



SOMETIMES in mapping out plans for the future, one is puzzled to know which way to turn. Each season brings you to the parting of the roads, and there are no sign posts. Youth has so much to enjoy that for it, there is only one route, but it is a bit of a puzzle for others who have had their few winters of dancing and their summers of the resorts. We do follow each other like sheep; there is no doubt of it and there is a fatal lack of originality in our very fads. So, perhaps, it is just as well to think a little about what is in store for those who are in Indian summer, now that the leaf is in the russet, the frost on the pumpkin, and the sun looks out of the blue heavens, veiled with an autumnal haze.

AMERICAN HOUSE PARTIES STILL LACK THE OLD WORLD FLAVOR

This autumn it has been all for the country, for we are more impressed with house parties than ever; besides it is so much easier for hostesses to get men to come to these than to any other kind of parties in the winter. Dinners are always popular and we still remain a nation devoted to the pleasures of the table. We have studied the English with much assiduity, but we can never exactly get the hang of their house parties. There are hostesses and hosts like the William K. Vanderbilts, the Ogden Mills—who are slowly emerging from mourning—and Col. Astor, who provide all possible amusements within the limit of their property. Indeed Dr. Seward Webb offers his guests a game preserve at Shelburn Farms. But we lack "types" and "neighborhood worthies" and we keep too much within the boundaries of our sets. However, down at Meadowbrook, they have been having a pleasant time at polo with the Englishmen, with the Vanderbilt Cup with the hunt and with aviation—quite a variety and a programme more full than usual.

But the Indian summer people, those who have given up dancing—and many foot it until they have reached nearly three score and ten—are obliged to fall back on cards.

House Parties Maintaining Their Prestige—Long Island the Center of Outdoor Attractions—Little To Interest in Town Save Hotels and the Weather

There is really nothing else. The younger men, it seems, have neglected dancing somewhat and there is a complaint that those who do are quite mellow and old stagers.



Photo by Campbell Studios
Mrs. Arthur Carroll (formerly Mrs. Annie Livingston Best). The wedding took place in September, at the home of the bride's mother.

GOSSIP OF TO-DAY AND OTHER DAYS.

In the way of house parties, Mrs. Ogden Mills had quite a large one for Lord and Lady Granard. Lord Granard, who is much occupied in politics came over for a flying visit to escort his wife back to England again. His present place is a government office and this, the Master of the Horse, is affected only with the inauguration of a new Ministry and not with the advent of a new reign. The King and Queen, by the way, have been on the Isle of Arran, visiting the hunting box of a young American, Lord Vernon, who came of age last year. He is a grandson of Mr. and Mrs. Lawrance. Mrs. Lawrance, who died recently, was a Miss Garner and, it will be recalled, brought up the three Garner girls, who lost their parents many years ago in a yachting disaster in New York bay.

These three have married titled personages and a first cousin of Lord Vernon, Mr.

Lanier Lawrance, became the husband of Miss Dix, the daughter of the late Rev. Dr. Morgan Dix, last summer. The wedding was about two weeks later than that of

Stuyvesant Fish, Jr., and Miss Dick. And this reminds me that Mrs. Stuyvesant Fish returned from the Hot Springs and gave the reception for the wedding of her husbands' niece, Miss Rosalind Fish and Mr. Cutler, of Brookline, Mass. Mrs. Fish was surrounded with the members of her own little set and among these was Miss Lota Robinson. Miss Robinson is the only unmarried sister of some six, who, together with Mrs. Henry Clews, Jr., and Mrs. Beverly Robinson, formed a detachment known as the "Brass Band"—this is rather ancient history—in the city of Baltimore in winter and at Narragansett and at Bar Harbor in summer. They were led by Harry Lehr, before he became a metropolitan celebrity, and they did all sorts of Tomboy tricks and indulged in antics that were constantly being described in the newspapers. Miss Lota Robinson passes much of her time visiting in New York. She is a cousin of Moncure Robinson, who is a well-known figure in society.

TWO PROMINENT YOUNG MATRONS

In talking of the early autumn, let us rather call it the harvest and say a word of a most gracious young matron who bids fair to succeed her illustrious mother, as a most notable hostess. Mrs. M. Orme Wilson, the youngest daughter of the late Mrs. Astor, made a love match: she and Orme Wilson met at dancing school, when they were very young. His parents had come from the South, and his father was then rated as a man of considerable wealth. His eldest sister had married Ogden Goelet—a great match and one which upset the plans of several designing mammas with daughters to wed. Orme Wilson—as he is generally known—and Miss Carrie Astor were married in the ball room of the stately, if not palatial, Astor residence at 34th Street and Fifth Avenue, where the Astoria part of the great hotel now stands. The two Astor houses were dignified twins of



Photo by Bradley Studios
Mrs. M. Orme Wilson, who bids fair to succeed her mother (the late Mrs. Astor) as a most gracious and notable hostess



Photo by Marceau
Miss Lota Robinson, a frequent visitor in town, made one of Mrs. Fish's little set at the recent wedding at Garrison

red brick with high "stoops"—a little dull perhaps but of the solid architecture of the late sixties.

Mr. and Mrs. Orme Wilson have three sons—one of them married Miss Borland, last spring. Mrs. Wilson has just put aside mourning for her mother and she will entertain this winter. Of the four daughters of the late Mrs. Astor, only two survive, Mrs. Wilson and Mrs. Ogilvie Haig, who was previously Mrs. Coleman Drayton. Mrs. Wilson resembles her mother.

Another charming matron, a member of the Tuxedo set is Mrs. Joseph Earle Stevens, who has only been married about six years. Her husband is a brother of Mrs. Ladenburg and she was a Miss Whitaker. She has a piquant style and dresses exceedingly well. She is also much in evidence at all the sporting events and at the Horse Show.

SOME AUTUMN WEDDINGS

October brings with it several weddings and the announcement of new engagements is quite frequent, these days. Several of these nuptials will be very quiet. Miss Annah D. Ripley and the Count de Viel Castel will be married on October 15th at Hempstead, where Mrs. Ripley has a country house. Miss Ripley is the granddaughter of the late Henry B. Hyde and the niece of James Hazen Hyde, who was somewhat in the public prints a few years ago. The wedding is to be attended only by relatives and a few intimate friends. The Count Pierre de Viel Castel comes from a very old French family and his mother was the Countess de Merouville. The Viel Castels are known in literature and in diplomacy. The family is of the *ancien regime*.

Miss Gertrude Sheldon, who is to marry S. Stevens Sands, is a handsome girl. Mrs. Sheldon was a Miss Seney, of Brooklyn, and the Seney sisters were noted for their beauty. Mr. Sands is a son of Mrs. William K. Vanderbilt by her first marriage. The wedding takes place in New York on October 30th.

In September, Mrs. Annie Livingston Best and Arthur Carroll were married at the home of the bride's mother. Mrs. Best is a cousin of Mrs. Whitney Warren, of Newport, while her mother was a Miss Tooker. This was her second wedding.

ACTIVITIES IN TOWN

Mrs. Oliver H. P. Belmont has arrived filled with plans for Woman's Suffrage and with her was the picturesque Miss Milholland. Miss Milholland's father was a newspaper man who went successfully into politics. Miss Milholland is a Vassar girl and she has also lived a great deal in England. Mrs. Mackay and Mrs. Philip Lydig stopped in Paris, where they were busy for some time with chiffons. They represent the milder and more conservative side of the question. Nevertheless there will be many meetings this winter and noted lecturers and speakers are to make addresses. It is quite a boon because it gives many of the matrons something other than bridge and small talk and constant entertain-

ing to think about and it shows a certain advance over previous conditions. The women are clever enough, only they have felt it was smart to fall into a state of mental inactivity. The autumn, so far, in town, has not been famous for anything except delightful weather and rendezvous for luncheons and dinners. The hotels, with their annual influx of Provincial visitors, are much more amusing than the playhouses, where the productions have been for the most part, stupid. It will be November before the town has really settled to its accustomed winter aspect.

an emergency, reel off a hundred miles in an afternoon. Many people now take advantage of the glorious autumn and motor through the country. There are favorite routes through Connecticut and Central New York, New Jersey and the South as far as the Carolinas.

AN IDEAL MONTH FOR TOURING IN THE COUNTRY

Bachelors who can take some of the Indian summer as a holiday, motor from country house to country house and thus pay a round of visits. Naturally such resorts as

Tuxedo, the Meadowbrook country, the Morristown region and Baltusrol—at which place there is a golf tournament in progress almost the entire month of October and the new club house is in its glory—are interesting points to be visited.

Last year I took a spin through the battlefields of Maryland and Virginia, stopping at different estates and always meeting a merry party. Naturally these visits were not impromptu. This used to be the old fashion in the South, but there is now-a-days a lack of servants and entertaining is not done in the same simple fashion. People expect and demand more and even in remote districts country manor houses are being maintained more or less in the English fashion. There is a colony of English people at Warrenton and another near Culpepper, Va., where there are horse shows and some excellent hunting. The autumn means a temporary pretence, if nothing more, at the simple life.

OTHERS PREFER THE VIRGINIAN HOT SPRINGS

But society instinctively "flocks" and there are some who regulate their year with the clockwork routine of royalties—for instance, September and October are consecrated to the Hot Springs of Virginia. Here they find almost a replica of the amusements enjoyed later at Palm Beach—without the sea as a stimulant—but, instead, the crisp mountain air of the Blue Ridge. Northerners immediately take to eating freid chicken at farms situated some distance from the hotel, just as some years ago they sailed to the houseboat on Lake Worth and partook of a similar product of the Southern cuisine. There are the routine rides over the mountains, the golf, the tennis, the waters, the lounging, the napping and the eternal bridge. The band plays and a few entertainers give some kind of an exhibition in the ball-room; while there is sure to be a cake walk, a negro revival meeting and a colored wedding arranged for the entertainment of those

patrons to whom the rest, the air and the free and open life are no attractions, but who must be amused—and that with stock divertisements.

There are shops, more of the pedlar variety, where you are offered embroideries and knickknacks by dealers who follow the tide of travel. However, there are few more delightful places on earth than this spot in the Virginia hills and the American spa has none of the horrors of the "cures" abroad. You have all your town comforts.



Photo by Curtis Bell

Mrs. Joseph Earle Stevens and her young sons. Mrs. Stevens spends a part of the year at Tuxedo, where her chief interest is fixed upon outdoor sports

PASSING YEARS BRING DIVERSITY IN AUTUMNAL AMUSEMENTS

The autumn amusements in this country, these days, are more diversified than formerly. In other times there was the Lenox season, following that at Newport, and then a pause until the Horse Show in town, many people opening their town houses in October. After this period came the love of rural life with large estates brought within easy access of town by the motor that can, in



A little flight of steps that lead out of the room at the side is a picturesque feature of the library



In the cheerful morning room a most effective use of rose flowered chintz is shown



The library fireplace—an unusually good grouping of sofas, chairs and tables



Mrs. Emily Post

The CHARMING HOME *of a* SOCIALY PROMINENT NOVELIST



AS the author of "The Title Market," a story of an international marriage in an Italian setting, Mrs. Emily Post has become widely known. Mrs. Post is the daughter of the late Bruce Price, who was a well-known architect of New York. She has a delightful house at Tuxedo and is a most charming hostess. The library of Mrs. Post's house is an unusually attractive room and it is here that the distinctive individuality of the clever woman who designed it finds its freest expression. Dark stained oak is used for the raftered ceiling and paneled woodwork, while the walls are hung in a lovely old Venetian red brocade. At the rear, long French windows, opening invitingly into a pretty rock garden, are hung with straight curtains of velour, in the same rich Venetian red that covers the walls. The arrangement of the furniture in this spacious room adds the last touch to its restful and harmonious effect. In front of the beautiful fireplace of carved Italian marble stretches a huge black fur rug, flanked at either side by deep, comfortable

sofas covered with the dominant red brocade. Long, narrow tables at the back of the sofas hold softly shaded lamps and vases of roses. The walls are lined with serried ranks of books, and all about the room are such great easy chairs and tables (covered with red brocade) as lead one to believe that there are few uncut leaves among these volumes. Portraits of Mrs. Post's father and mother are hung at either side of the carved mantelpiece. Beautiful cushions, photographs in odd frames of old carved silver and vases of rare glasses and metals filled with cut flowers give a grace and charm to this apartment that are never to be found in the rooms of any but a cultured and charming chatelaine.

In the pretty chintz-hung morning room the softest old-rose tones predominate. Here the desk and tables are of mahogany. Lingerie pillows over rose-colored silk slips, generous easy chairs, an open fire and great bowls of flowers make this dainty room no less attractive in its own style than the more pretentious library. One would go far to find a more original dwelling.

EXPERIMENTS IN DEMOCRACY

THE autumn season has brought with it the renewed activity of the ladies who clamor for votes, that they may bring about the swift reformation of various public wrongs, the attitude of many of them being that since men appear to have made a mess of representative government it is time women took a hand. These ladies, so wise in their own conceit, do not pretend to have made such studies of public questions as would entitle their opinions to respect or make them wise councillors. On the contrary, both they and the ultra chivalrous men who champion their cause, defend the women's admitted ignorance of public affairs on the ground that it is not reasonable to expect disfranchised citizens (even though they share the benefits of established and settled government) to interest themselves in public questions.

The women who so childishly proclaim their ability to put an end to political evils—and that right early—appear to be wholly unaware that true reform is a matter of slow evolution. Especially is this true of our nation (quite the biggest and most involved experiment in democracy that the world has ever beheld), for beside the development of governmental methods to fit the requirements of an energetic, rapidly growing population which follows newer ideals as time progresses, all public questions, here, are still further complicated by the annual influx of a million of largely undesirable Europeans, most of whom are from two to four centuries behind the American in both ideals and practices. Settled systems of government would be strained—to put it conservatively—in the assimilation of such highly indigestible immigration and much more do these processes tend to make more difficult the peaceful, as well as wise, solution of public problems.

Not for many years has the machinery of government been brought so prominently to be seen of all men, as at the present time, when not alone statesmen, but the electorate as well, have awakened to a keen realization that many of the old political beliefs and the old methods of administration must be abandoned. The whole country (always excepting those feminine citizens who, although educated at the public expense, refuse to interest themselves in their country's welfare because their sex is denied the franchise) is studying more or less closely the science of government under the lead of such well qualified exemplars as Governor Charles E. Hughes, of New York, Woodrow Wilson, of New Jersey, and other American political leaders, who for years have brought their trained powers to the consideration of public affairs. In their efforts to arouse the electorate to a realization that the old political ways cannot be made to fit to-day's conditions, they are materially aided by citizens who form themselves into

reform groups and, through meetings and the distribution of literature and other means of publicity, attract the attention of the busy man to needed reforms.

It is noticeable that at the moment in some of the more advanced communities, great efforts are making to establish efficiency as the basis of administrative systems, Greater New York being so fortunate as to possess a private citizen, Mr. Herman T. Metz, who has given \$30,000 to be used in devising an adequate system of municipal finance administration. Doubly blest is the metropolis in having also a group of experts, the Bureau of Municipal Research, who give their trained services for the benefit of the community, and this well qualified body has been asked by the donor to undertake this work with the object of minimizing opportunities for official self-aggrandizement as well as to save the taxpayers the expense of general inefficiency. In other localities all through the country, the leaven of progress is working and reform of systems of taxation, the creation of State and Municipal Public Commissions and other commissions (these latter for the scientific study of national questions, such as the tariff, which has heretofore been arranged at the dictation of the beneficiaries of the protective policy), the adoption of the initiative and referendum—all these and many other achievements in the political world attest the great strides in democracy that this generation is making.

Bewildered by the many graft inquiries, which throw a too revealing light upon past and present doings of corporations, legislators and even the humblest of traders, the man in the street is disposed to conclude that no age of the world and no country ever showed such a low ethical level, but a little looking below the surface of things reveals that so far from breeding pessimism the housecleaning going on at present indicates a healthy advance in ethical perception, for it is old, and heretofore generally condoned, trade and political customs that are being held up to the condemnation of a generation which realizes that they are plain swindling and which is setting about instituting measures that shall insure a more honest conduct of affairs. Democracy as practiced has been found to make a mockery of the command "Thou Shalt Not Steal," and the conscience of the age will no longer tolerate this defect in what should be an ideal system of government.

Now it is the men who have set these political regenerative processes in motion, and they are quite competent, as they have proved themselves since the beginning of our nation, to grow in political grace, and to achieve political righteousness without the aid of the suffragist who, by the way, represents a sex that has failed in the mission already entrusted to it.



*Miss Charlotte Barnes' coach—Miss Edith Bird (driving),
Capt. John S. Barnes and Miss Charlotte Barnes*



*Mrs. Spencer Cosby, Miss Irene Schenck and Mrs.
George E. Turnure*



Mrs. Henry P. Jacques and her hostess, Miss Kate Cary



Mrs. Foster, Mrs. Montgomery Hare and Mrs. E. Crowninshield



Photographs by Pictorial News Co. and Paul Thompson

Mrs. Giraud Foster's luncheon party, including Mr. and Mrs. Carl D. Bergdorf, Mrs. Montgomery Hare, Mr. Edward Crowninshield, Mr. Clinton G. Gilmore, Mr. and Mrs. Samuel Russell, Jr., and Mr. James Barnes

THE SEVENTH ANNUAL BERKSHIRE HUNT RACES AT LENOX,
MASS.—A VERITABLE OUTDOOR FETE ON A PERFECT AUTUMN DAY



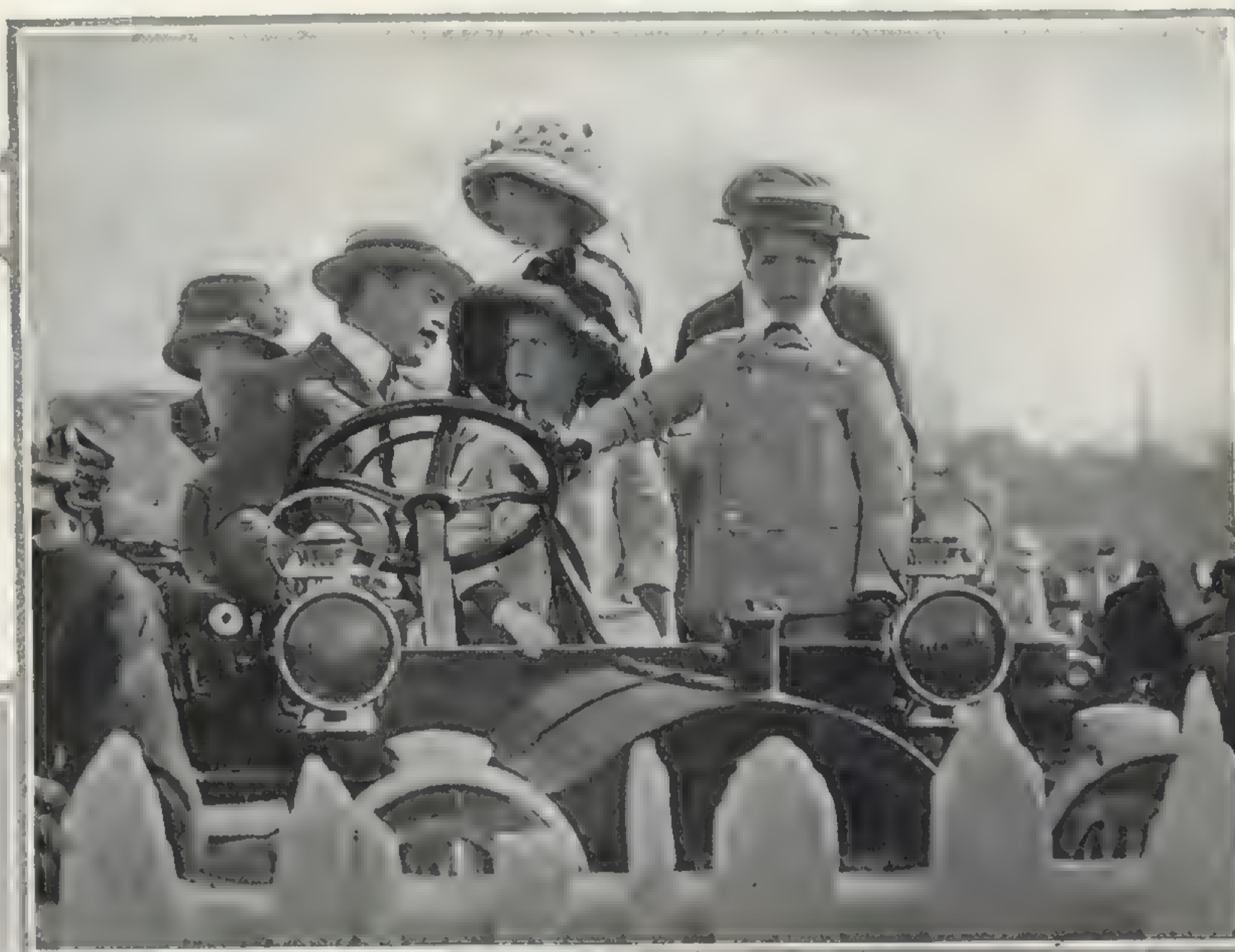


Photo copyright by American Press Ass'n.

Little Miss Baldwin, Mrs. J. Borden Harriman, Mrs. Potter, Mrs. E. S. G. McVickar and Miss Woodrife at The County Fair at White Plains



Mr. J. Parker Kerlin's "Red Prince"



Mr. and Mrs. E. S. Reynal and their children, viewing events from their car



Mr. Sorg driving his winning four-in-hand



Photo by Pictorial News Co.

Mr. U. D. Brenner's "Willow King," winner among the heavy-weight hunters

THE WESTCHESTER COUNTY
FAIR AND HORSE SHOW AT
WHITE PLAINS WAS A BRIL-
LIANT SUCCESS THROUGH-
OUT ITS THREE DAYS' RUN



Photo copyright by American Press Ass'n.

Mr. J. Borden Harriman and his daughter, Miss Ethel Borden Harriman



Mantle of braid trimmed satin and fur



Elaborate satin braided coat trimmed with fur



Louis XV gown of taffetas with mull fichu

*Evening gown of brocade with mull fichu
For descriptions see page 90*



Toque of green velvet with white crown band



Paul Poirét model of black and white



Coat of Persian lamb braid and lynx



Evening cloak of velvet and sable over embroidered chiffon gown



Beautiful muff and scarf of ermine with deep fringe



Breitschwantz coat with collar and cuffs of fisher



Effective velvet turban having lace veiled wings on the left side

NEW COMBINATIONS IN
FUR, SATIN, CHIFFON
AND TAFFETA FROM
THE BEST DESIGNERS

OF PARIS, SHOWING
THE GREAT DIVERSITY
OF LINE IN THE
SILHOUETTE OF TODAY



DINNER GOWNS OF SATIN, MOIRE FLUID AND CREPE METEORE

For "Fashion Descriptions" and prices of patterns see page 90



For the chambers of the house there is no more satisfactory treatment for the standing woodwork than ivory or white enamel

The INTERIOR DETAIL of the MODERN HOUSE



Frequently the interior will have the walls high paneled, supplying a fitting background for quaint pieces of furniture

IN a well-composed and consistent house the architectural detail of the interior is the direct outcome of the exterior design. Where the harmony between these is established there is complete freedom from any restless or jarring effect in the finished whole, and in turn this detail should be the dominating influence in determining the scheme of decoration and furnishing.

Among the several types of architecture which to-day are recognized as best suited to the requirements of American home life Colonial, pure and modified, holds an important place. The southern type of this school with its tall white columns and numerous galleries extending about the house is in strong contrast with the quaint lines of the New England and Dutch styles. It is, however, interesting to note that though these differ radically in the exterior the interiors hold many points in common; for while the standing woodwork employed in the southern Colonial type is touched with Rococo style, and usually shows more of ornamentation than the austere New England house, there are many points of resemblance found in the detail of the wood trim. The pediments or the cornices, the flanking columns, the chimneypieces, the low wainscot or chair-rail all show either great simplicity or such restrained and dignified ornamentation as is characteristic of that time. The egg and dart, the bead and shuttle, the dentils and Greek fret or Roman key on the mouldings, and the acanthus leaf in many forms, all are characteristic of the period and more or less evident in both types.

THE IMPORTANCE OF THE MANTEL

In the oldest and best examples of Georgian or Colonial architecture in this country the interior detail as shown in the chimneypieces is especially noteworthy, in many cases being the fine carvings of Grindling Gibbons or his pupils, or the exquisite proportions and delicate overlaid ornamentation of the Adams style. It was in these Colonial mantels that the crux of the decorative effect for the interior was reached, and whether the mantel complements the marked simplicity of the old Dutch Colonial or the stately ornamentation of the more elaborate type of house, each in itself is beautiful.

Though it is not possible for the man of moderate means who is building to-day to indulge in such skilled craftsmanship and carvings in the woodwork of his house, it has recently been made possible for him to obtain excellent reproductions of pure Colonial mantels as well as some good designs along the modified lines of this type. These may be bought at a very modest cost, and many of them equal in beauty those seen in the old houses.

DOORS AND WINDOWS

With the recognized advantages of concrete and cement as structural material there has developed a type of house in America which in a way is characteristic of to-day. While the designs of these houses differ radically in many features, there is a distinct relationship among them; the lines of all are sturdy and simple. Some show the long, sloping roof line of the bungalow, the plan changed and modified to meet our climatic conditions; or under a

red tile roof with doors and windows set in the characteristic arches of Spanish tradition quite another type is produced, the effect of which may be accentuated by a patio with growing plants and a tinkling fountain.

Again the quaint and picturesque suggestion of the English cottage is produced by the deeply sunken doorway and small paned casement windows which gleam in the gray walls of a small house. Concrete is also used in the half-timbered English country house as we see it in its adapted form. In the interiors of these we will often find the walls high paneled in Jacobean or Elizabethan form, supplying a suitable and fitting background for several styles of period furniture, particularly the Flanders type,

which is especially interesting in its present vogue.

TREATMENT OF WOODWORK

Wherever concrete figures prominently in the construction of the house the interior wood trim should be simple and almost without ornamentation. The surface of this woodwork should be treated with a natural-toned stain and given a dull finish. It may show the brown or black of age or the silvered gray effect of weather exposure. The stains used in the several rooms of a first floor which open well together should be carefully chosen, so that viewed relatively (as they must be) the effect will be harmonious and pleasing. The chimney-piece and mantelshelf for such rooms should

be of the same wood and finish as the standing woodwork and in accord with the detail of the room. For example, in a large hall the type of mantel chosen should be suited to its stately and restful proportions and style, as the mantel should form the motif around which the whole is composed and in a way supply the keynote of the decorative scheme of the room.

WHITE WOODWORK FOR BEDROOMS

For the chambers there is no more generally satisfactory treatment for the standing woodwork than white or ivory enamel, as this lends itself well to the dainty color effects which are most desirable for such rooms. In an effective decorative scheme which is purely Colonial a quiet and attractive color treatment is provided. Richly toned rugs are used upon the polished floor, and the quaint print chosen for over curtains and slip covers on the furniture gives accent to the whole. The simple style of the wood trim and mantel design are important to such a room, and these should be carefully considered, as otherwise the most beautiful and harmonious furnishing may be quite out of tune.

A JAPANESE SUGGESTION

An interesting example of the subtle suggestion the wood trim holds in a room, is seen in the bit of a reception room illustrated. Here the Japanese atmosphere which is in evidence is largely owing to the paneling used on the wall, the flat, simple moulds complemented by the Japanese suggestion held in the wall covering. The furniture, too, in some intangible way holds a thought of the Orient. Certainly not in its wicker and white enamel, but possibly in the block form of the chairs and table. It will be seen that a clever hint conveyed by the architectural detail and followed by a similar suggestion in wall covering and furniture may carry a real conviction.

RENOVATING HINTS

In doing over an old house where there is but a limited amount of money to be spent, much may be accomplished by simply repainting the woodwork and replacing an ugly or unsuitable mantel by one which is in keeping with the character the room is intended to assume. With fresh paper for the walls and the floors restrained and finished, a complete metamorphosis may be wrought.

Where the furniture to be used in the room is of mahogany, ivory white paint for the woodwork is the best choice, and it is very easy to find an inexpensive and well-designed mantel appropriate to the style of such a room. If desired to furnish the room along Mission lines, the old finish may be cleaned from the standing woodwork with a varnish remover and the wood may be treated as new, staining and finishing to the desired tone and surface. A Mission mantel of very good design can be found to suit this style of room, or where one's furniture is distinctly along Mission lines and the room to which this must be fitted proclaims itself distinctly Colonial, it is possible to reconcile the two by choosing a wall covering neutral in style if not in coloring, and by the careful assembling and placing of the furniture.

MARGARET GREENLEAF.



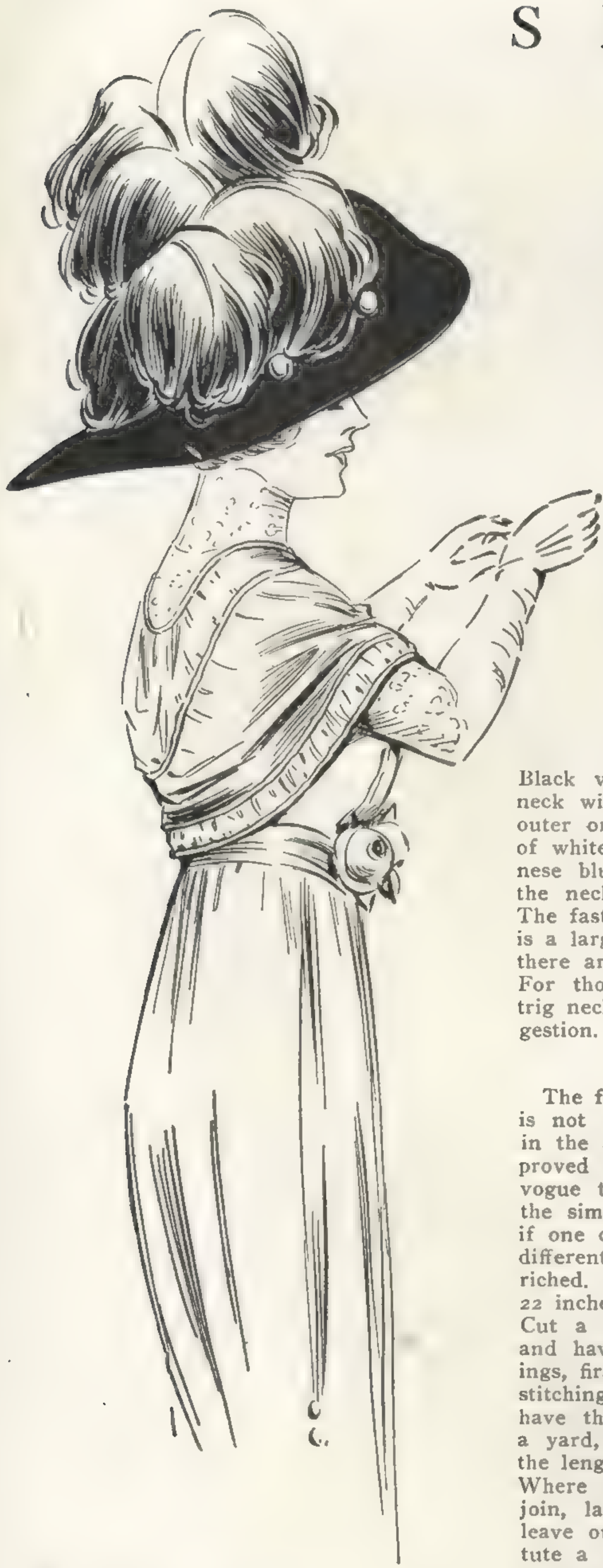
In this bit of a reception room we feel at once the Japanese atmosphere.



A Georgian room excellent in detail and fitted with fine examples of Chippendale furniture

SMART FASHIONS for LIMITED INCOMES

The Graceful Scarf Shows Layers of Different Color Chiffon—Shoulder Capes in Chiffon Taffeta—Natty Neck Ruches Combine Velvet, Satin and Maline—Passing of the Black and White Satin Scarf—An Era of New Fashionings for Old Clothes—Renovations More Than Usually Successful With the New Modes



No. 2—Graceful shoulder wrap developed in chiffon taffeta

THE SCARF is too graceful and charming an accessory to pass quickly out of fashion, and French designers take it seriously enough to give it special attention, the result being that at such houses as those of Jeanne Hallée and Cheruit one sees constantly new presentations of it. Some of these are given here as suggestions for home copying, for although they are distinguished, smart and out of the ordinary nimble fingers can accomplish them with very little work.

The first sketch shows one in two layers of chiffon, an antique blue over rose color (the length is about $3\frac{1}{2}$ yds.), with tiny, hand run tucks set entirely across its middle part, but opening into the full breadth of the scarf as it falls over the bust. The turn back sailor collar is cut in one with the main body of the scarf. The top of the scarf is in the blue, the collar, as it turns over, bringing the rose color uppermost. The ends are finished with hem stitching. At each corner a weight should be set in to hold the scarf down against the figure. In black and white or in peacock blue and black this is very attractive, but of course there are endless mixtures in which it is attractive.

THE SHOULDER CAPE

which is the subject of the second sketch, is a little wrap in chiffon taffeta which was worn over a slate blue dress matching it in color. Two heavy cordings, one at the neck and one running almost to the waist, give the effect of a hood at the back. The rest of the scarf is outlined in a puffing of silk between cording placed about $2\frac{1}{2}$ inches apart. The wrap slopes over

the shoulders and fastens low at the front of the waist with a pale yellow artificial rose below which there are long points hanging to the hem of the gown, there also edged in a corded puffing.

NECK RUCHE WITH SCARF ENDS

The natty little ruche, which is shown in the third drawing, is a model of Jeanne Hallée, and is none the less attractive because it is different from the usual run.

Black velvet is folded tight around the neck with an upstanding double frill, the outer one of black maline, the inner one of white. The velvet is backed with Chinese blue satin, and as it comes around the neck, turns over, showing the color. The fastening, which is a little to the left, is a large rosette of satin and velvet, and there are long ends of the two materials. For those women who love a snug and trig neck dressing this is an excellent suggestion.

CHIFFON AND MARABOUT

The fourth illustration gives a scarf that is not exactly new, as it was seen here in the spring, but it is a design that has proved so popular that it will continue in vogue through the coming winter. It is the simplest thing to make at home, and if one contrives several of these to match different gowns the wardrobe is much enriched. The width of the scarf is about 22 inches, the length from $2\frac{1}{2}$ to 3 yards. Cut a breadth measuring 4 or 5 inches and have this laid in narrow knife plaitings, first hemming it by hand, as machine stitching will not look nearly as well. To have this plaited costs only a few cents a yard, and one must allow just double the length needed to edge the entire scarf. Where the plaiting and the main portion join, lay a strip of marabout, or leave out the marabout and substitute a puffing of the material if a chiffon has been chosen that does not blend well with marabout.

After the first rage for the straight black and white satin scarf in Paris had passed, there appeared in the smart shops scarfs cut on the same lines, but in two layers of chiffon of contrasting color. This gave a wrap of more supple grace than the satin scarfs, more becoming in the majority of

cases and far more graceful. The original of the fifth illustration is in black chiffon over blue. When the two materials are laid together the black is carried around on the under side of the hem finishing with a line of hem stitching. The ends are gathered in by several shirings, and there are long black silk tassels. An exquisite combination for the same model is black over rose pink, or green over gold. The scarf is so wide that if one edge is held at the top of the shoulder it falls almost to the knees like a small mantle, and when worn in this fashion gives the effect of one of the diaphanous long wraps. With its folds drawn close over the shoulder it gives the conventional straight outline.

NOVELTY IN SMALL NECKWEAR

There is little to tell of in the way of new jabots and ties, even after a thorough search through Paris shops; the reason of this being that the Dutch neck has been so universal a fashion among French women that separate pieces of neckwear

outside of the turn-down collar are few. With white blouses, however, that have a high collar a touch of black is considered the smart finish, and a very pretty little conceit of this sort is to be seen in the sixth drawing. It is distinctly French, and yet easy to copy. It is made from very soft black satin ribbon. At the front, where the sharp points turn downward, there is a double bow, each made from ribbon stitched under to give the right shape, and knotted closely at the centre. Around the neck runs a band of ribbon not more than $1\frac{1}{2}$ inches wide, folded once so as to make a strip about three-fourth of an inch wide. This would be pretty of course in colors as well as in black, and one often sees the color scheme of the hat emphasized by a bow at the neck to match. Then for the high standing separate collar that will always be in fashion among those women who cannot bring themselves to give up its practicality, there is a double hem stitched tab of either crêpe de chine or satin. This, as shown in the seventh drawing, is accoridian plaited, measuring about 12 inches in length, and merely turned over once as the brooch is adjusted at the front of the collar. Either of these ties are excellent with tailor suits.

The embroidered collar with a net frill in sketch eight, is a novelty of the season, and one that is extremely smart. It gives a change from the lace edgings that have been used as trimmings for these collars, and is no less practical as the net washes beautifully. With such a collar as this a black satin ribbon tied in a four-in-hand scarf and cut with pointed ends is good.

NEW FASHIONS ADAPTED TO RENOVATIONS

Now if ever is the time that one should undertake the doing over of last year's gowns with hope since new fashions are so easily adaptable to renovations. The veiling of one material with another I have written about often in this connection, and its possibilities are too manifest to need reiterating. We have now, however, not only the mounting of chiffon and marquisette over more solid fabrics, but in almost every model there is to be seen a combination of substantial materials such as cloth with velvet, satin with velvet, satin with cloth, crêpe de chine with velvet, serge with silk, etc.



No. 6—Simple little neck piece made of black satin ribbon



No. 5—Scarf of black and blue chiffon with black silk tassels at the ends



No. 3—One of Jeanne Hallée's attractive neck ruches of velvet and maline

It must be a hopeless left-over gown that cannot be brought into some kind of shape, for whatever sort of frock it may be that you are struggling with, it must have at least enough of the original material for a wide band at the bottom of the skirt, and a bit of the same here and there in the blouse. With this much to start on you can soon build up a model by adding a matching satin or velvet for the rest. Say, for example, that you have a tailor suit that has seen one season or more, and which though good in the main, has grown shabby around the hips and in the coat sleeves, and furthermore may never have had a waist to match it. You can transform this after a new model by making the entire top of the skirt and a blouse to match of satin, the two cut in one, and a broad band of the old suit attached just a little below the line of the knees. Then to bring the coat into line with what is now an entire dress, run a paneled cuff of the satin well up above the elbow. This suggestion will be found a good one to adopt for the renovation of a velveteen or velvet suit which soon becomes shabby in the seat of the skirt. Use cloth for the top of the skirt, introducing it in the jacket on the reverses. In the skirt the cloth can be put in a little full where it joins the velvet band at the bottom with a heavy cording to mark the line where the two materials come together. Blouses to match suits can be made so easily, even if there is only a small piece of the skirt material on hand, as the waist model that is divided horizontally across the middle below the bust line, is very much to the fore, different materials appearing in the upper and lower portions. For example, if you can scrape together enough cloth to form the lower bodice, the entire top may be of satin or chiffon cut on the flat lines that are popular. Where the joining comes, lay a heavy cording underneath the edge of the cloth, and with a finish of one or two buttons grouped at the front you will have a good blouse. This idea is shown on page 24 of the issue of September 15th in the second figure from the left, i. e., the "rest" gown in mauve velvet.

If it happens to be house gowns or afternoon gowns that are out of date, they can be smartened up by various adaptations of the sash or the soft girdle, which is seen so much either in black satin or black velvet. This sharp contrast is always admissible in cases where it is impossible to get more of the gown material.

There is no end to the tricks that may be played with dressy gowns. Anyone who has satin foundations to start with will grow more and more courageous as she begins to realize the many variations and combinations that are available. White satin has often proved a good deal of an elephant when it came to making over, but now that we see it mounted in one, two and three tones of chiffon, the woman who has an old white satin lining may consider herself fortunate. Both day-time and evening gowns have white as their foundation color, and either light or dark tones are put over it in exquisite combinations, black, brown or blue chiffon over white making charming reception and house gowns. One of the handsomest I have seen this year is a black chiffon over white trimmed in two-inch bands of velvet ribbon on which there are large round buttons of black satin. Then there is a reception gown that has a double covering, first an absinthe green, then black, a silver lace being laid in a broad band on top of the green chiffon directly under the black. Rose colored marquissette embroidered in silver is charming over white.

In most cases these gowns are made tunic fashion, the chiffon stopping short of the floor by eight or nine inches, and leaving a plain white satin hem to show.

Again there is another way to turn out an old black velvet gown as good as new, this time, supposing that the worst of the wear has been around the bottom of the skirt. Clip it off until you have a velvet tunic reaching just below the knees, and lay under this a drop skirt of crêpe de chine in king's blue. Then hang from the tunic a broad band of heavy lace with an open pattern, this of course to form a full length flounce covering the bright color underneath. At the bottom edge this in a band of velvet. There need be no repetition of the lace in the bodice, though if there is already lace there it must of course be matched in the skirt.

OLD-FASHIONED TURN-OVER COLLAR

If you are fortunate in possessing as a legacy any of the lovely little narrow collars in either real lace or the exquisite fine embroidery that our grandmothers wore, now is the time to bring them out, for we see many round neck models that have just this sort of finish. Such a collar scarcely more than two inches in width on a blouse or gown of cloth, velvet or silk, sometimes forms almost the entire trimming, but it must of course be rich and fine in quality to sustain the responsibility.

MUFFS AND NECK PIECES

Even the most insignificant bits of fur can be made into a charming muff and neck piece by following the ideas put forward by some of the smartest French makers. One that I recall is a collarette

and muff of fur combined with silk brocade, the pattern of which is outlined in silver soutache, the colors of the design being very brilliant blues and reds woven into a whole of great richness. By picking up a suitable remnant of brocade in the upholstery department, and embroidering it in this fashion one can devise a set of this kind at very small expenditure. Both pieces are lined in satin to match the coloring of the brocade. For the muff will be required three bands of fur, say $2\frac{1}{2}$ inches wide, and two bands of the silk 7 inches wide. The shape is a flat pillow muff, the bands of course running round it. The neck piece is a straight band about $3\frac{1}{2}$ inches wide with fur at the top and bottom, brocade in the middle, and tabs of the brocade turning back on each side of the front, held by large silver lace buttons. If it is too great a labor to embroider the brocade as I have suggested, the muff can be made effectively by using tucked chiffon in its place, or a soft satin corded will answer.

Choker neck pieces should be worn only by the woman to whom this snug style is becoming, but not be attempted by anyone who has a short or heavy neck.

OPERA BAGS

Just a few scraps of material will make up into the most fetching sort of pocket to carry in the evening. Use brocade for the foundation, lined in some light satin, and cut the bag long and narrow with a deep point at the bottom. Join gold and lace together to form a covering for the lower half of the bag with a deep tassel hanging off the point. With a gold cord for draw string one could wish nothing smarter than this bag which is an accessory much the rage in Paris.

REDYEING CHIFFON

The possibilities of dyeing are often overlooked by the woman who wishes to accomplish more or less variety in a limited wardrobe. Chiffons, or any all silk materials, dye so well that from year to year one can make over gowns with great success by changing from one tone to another. This change depends, of course, a good deal on the original tint which must be deepened in order to come out well. Consultation with the dyer is necessary, as some colors refuse to be metamorphosed into others, and a layman is very apt to hit upon impossibilities, but there are plenty of transformations that are both attractive and practical, and one can work wonders with last year's wardrobe.

BROADCLOTH

Although the qualities of broadcloth are so established as to have become standard, the colors change with the fancy of each season. This year Russian blues may be said to lead the van, a strong, rich tone that is seen in a variety of shades. A mustard brown, called "bambon," is most effective. A lovely, yellowish cream color is known as "miel," and a very faint green is cactus, and there is still another known as "cornichou." "Perroquet" has been chosen as the label for a very bright blue. One finds in the showings a new mauve, deep and rich, but appearing un-



No. 4—Smart scarf of chiffon and marabout



No. 7—Accordion plaited tie of black crêpe de chine



No. 1—Effective scarf of antique blue chiffon laid over rose chiffon



No. 8—Pretty embroidered collar with net frill around the edge

der the old name of "parme." Broadcloths in these exclusive colors cost \$2 a yard, ordinary tints selling for \$1.50. The width is as usual, 52 to 54 inches.

WHISPERS To the Girl With Nothing a Year

A BELT made of narrow, satin faced grosgrain ribbon will be found most satisfactory, and when finished with stitching at top edge, is as firm as anyone would wish, without being in the least clumsy. When sewing this belt on by machine a little manipulation that causes the belt to curve slightly, will make the stitching hold it in this line, and give a snugger fit than can be otherwise obtained.

Too much care cannot be taken in fitting the placquet of a dress, and the hooks and eyes must be put on to form an invisible fastening, for the entire effect of a gown is ruined by a hook showing or a gap at the placquet.

WHAT SHE WEARS

The Veiling Fad and Unexpected Combinations of Color—Lavish Use of Beads in All Kinds of Decorations—Smart Princess Corselet Effect With the Dado Band—Natural Red Fox a Novelty of This Season

THE effect upon the mind of an absentee when returning to town is that of being caught in a whirl of color variegation, or gazing at a kaleidoscope of newly developing fashions, all tending towards similitude of type. The variations of this type, to an onlooker who keeps abreast of the styles as promulgated in Europe are what lend interest to the passing show. If women wore a uniform style of habit, as men do, then would our thoroughfares, shops, theatres, churches and opera houses, ball-rooms and restaurants be denuded of that delightful blending of tints which gives them charm, and makes them resemble the winding walks of the Garden of Allah in wondrous beauty and variety; for the dress of woman is usually the exercise of her individual choice and taste. Her modiste may advise and suggest, but oftener than not, her own powers of selection will decide what she shall wear.

DECORATIVE USE OF BEADS

This autumn it appears that she is suffering from a reversion to primitive instincts, and has adopted the taste of the American squaw, for on every side one sees beads used for decorative purposes—beads of glass, wood, ivory, coral, mother-of-pearl, metal, passementerie and jet—of every shape, size and description, especially in fringes, and indeed the combinations in which they are utilized are both unique and exquisite. Never have been seen more beautiful blendings of color than in the Indian cachemire laces and embroideries that are accentuated by beads of matching shades; these trimmings, in most instances, being of subdued tints, so as not to out-tone the Paisley chiffons and satins, when they are veiled through the medium of marquise or lace or net; for still the custom of veiling one color with another, or with black or white, is high in favor. Apparently, there is no diminution of this charming craze, but rather, new combinations of color attest the ingenuity of the artists of dress, and prove that woman as a chameleon has not exhausted her resources.

COMBINATIONS OF COLOR

One of the newest combinations is that of mauve satin veiled in coral-colored chiffon or gauze. Can you picture that union? Naturally, your mind rejects it as impossible, a warring of reds that would simply set your teeth on edge, but when you try it, you will discover a distinctly new color that is gratifying to the eye and most becoming to a brunette. Another favorite combination is that of royal blue or Empire green over the new Persian gold cloth; the latter having the stiffness that distinguishes the regular cloth of gold, plus the changing lights in variegated colors that are found in Persian rugs or fabrics.

Of beaded nets there is no end, and the colored marquises with patterns worked out in jet or steel beads are new and very lovely. It seems like piling Ossa on Pelion to veil those marvelously beautiful satins that are brocaded in velvet, or those rich moirés, charmeuse or fluide, but the effect is simply dazzling when a tunic of chiffon-cloth or marquise, heavily studded in steel or crystal beads, is added over them. A rare example was a velvet-brocaded ciel-blue costume veiled in self-color studded in crystal. Bands of pale-blue marabout encircled the skirt-hem and the elbow sleeves, but otherwise the rich effect of the veiled velvet was unbroken by bands of trimming, the only bit of decoration being a piece of gold lace encrusted with turquoises, to fill in the décolletage. The obi, or Japanese sash, was of wide, self-colored plain velvet, tied permanently in the back with a big bow and long ends.

PASTEL BANDINGS OF MARABOUT

Those marabout bands of white, or pale-blue or pink, make a beautiful finish to the edges of diaphanous tunics or hems of frocks, and are even prettier than fur, with their soft fluffiness, being a distinct im-

provement on the swan's-down of other days. But fur is not forgotten, and it finds a happy use as a lower edge to the satin foundation skirts, which being so narrow are inclined to curl up. And apropos; the novelty of finishing these curling trains in points, with weighted tassels, is not such a bad idea.

NOVELTIES IN FUR

There appears to be a perfect rage for wearing the pelt of the red fox in its natural tinting, and not only is it worn in sets of neckpiece and large muff, displaying that animal's unique coloring, but in hat-bands and crowns, to be combined with black velvet or brown, and in bandings for costumes of velvet or cloth. It is somewhat the color to be found in red hair, and one can fancy how distingué a woman so hirsutically characterized would appear when wearing this pretty new fur, combined with pheasant brown or black velvet;



SUMPTUOUS gown of Dijon blue moiré fluide combined with Venise lace and embroidery. Pattern cut to measure \$4.



DINNER gown of cream satin veiled with fine gold net effectively embroidered in bronze beads. Pattern, \$4.



A SUGGESTION of the Moyen Age is shown in this gown of blue satin and silver net. Pattern, \$4.

just as the gray-haired woman always gains in style when she adopts chinchilla.

Another fur revival of this season is fitch—a yellow-and-black fur of the long ago—and the same is true of stone marten. Cinnamon bear is extremely stylish, as also again is the fur of the Australian opossum, so much approved last winter.

THE NEW MOIRÉ FLUIDE

Of materials there is no end, but those lovely fabrics that are reserved for the gowns de luxe are so beautiful that they suggest a perfect sonnet, or a song that awakens rapture, or an October sunset on the leaves. In this class is the moiré fluide. It is very wide and of charming broken-watery lines, in most ideal colors. One of these is teal, named after the breast of the wild duck. It is gray, with a dash of bluish green.

A most original and sumptuous gown of this rare and costly material in Dijon blue, veiled with marquissette of a deep royal purple, relieved in the upper bodice portion with Venise lace, was worn at a recent evening wedding by a visiting Englishwoman, and excited both comment and admiration. A sunken front panel was elaborately hand-embroidered in gun-metal tinsel on net and there are several round motifs of purple velvet appliqué with the gun-metal embroidery, the purple velvet reappearing in the wide crush ceinture. The purple marquissette drapery was also embellished with hand embroidery, and held in place by roses formed of purple satin. It was truly a regal creation, but was worn

without jewels, which was remarkable, as the wearer is the possessor of an ancestral strand of black pearls and also of a parure of kunzite, set in platinum, either of which would have been appropriate with her toilette.

That combination of blue and purple seems, at first thought, to be incongruous, but it is much used this autumn, especially in millinery, a marine blue that has a silvery touch to it, rather like moonlight on the bay, being a favorite. Also, purple is seen in combination with burnt orange, or flame color; and apricot with gun-metal gray is another effect that is truly delightful for a reception gown, with the addition of moleskin fur, now revived to favor, or with moufflon. Antique blue with cerise is good, and a beautiful exemplification of this union is shown in a matchless limousine coat of cerise camel's hair lined with old-blue satin, and displaying an exaggerated sailor collar of black velvet, Persian embroidery and black fox fur, being brought far down on the shoulder to form the kimono sleeve uppers. This elegant garment closed eccentrically on the left side with three buttons of carved ebony.

TWO SMART EVENING GOWNS

A dinner gown that combines cream color with dull bronze was enthusiastically admired by those who were permitted to see it prior to its first public appearance. The cream-colored satin foundation is veiled in self-colored malines lace, needle-run with silk, and the flounce is of the same lace. The tunic and bodice worn over this are made of gold net, heavily decorated in a Van Dyck pattern with bronze beads. The corselet effect is a salient feature, developed in beads. The silken hosiery are of bronze, to be worn with bronze slippers.

Another evening gown affords a suggestion of the Moyen Age, for the tunic and corselet bodice are made in one, being developed in dull silver net embroidered in an all-over design with heavy silver thread. This corselet ends with a horizontal band at the bust-line, and above this the bodice and sleeves are distinctly transparent, being made of crystal-studded net which also veils the black velvet curved band indicating the line of the décolletage. All of this is set over a fourreau of rich, heavy Nattier-blue satin, guiltless of lustre, and affording an ideal background for the silver ornamentation. A sash of black velvet is carried under the tunic at the left side in the back.

THE NEWEST GARNITURES

These full-length garnitures are manifestly a novel feature, characterizing the most ornate styles of toilette, such as dinner, evening or reception gowns, and the variation of their development is endless. Many of them show the dull Persian colors, both in embroidery and beads, and dull gold, silver, and copper are much in evidence, with gun metal as a leading favorite. Jet is most often combined with cut steel or pearls, and some of the all-pearl effects, or those mingled with gold or crystal are truly exquisite. Picturesque are the combinations they suggest in supplementary fabrics—lace, chiffon, marquissette, and satin of all sorts, including the Liberty varieties—and our modistes are sufficiently artistic to divine the intentions of the designers and develop them accordingly.

A smart idea displayed in the autumn styles is the princess corselet panel. This forms a front-piece that makes a plastron on the bodice, narrows in at the waist-line, where it creates a continuous part of the corselet, and widens out again to form the dado band on the lower edge of the skirt, pointed on its upper edge in high Van Dycks. It is to be understood that this is made all in one piece, forming a circular band at the foot of the skirt, and the best result is achieved when it is made of firm material, such as velvet, or brocade, or tinsel cloth.

A PRINCESS DEVELOPMENT

An example illustrating this style most fittingly had the panel made of purple velvet combined with mauve chiffon, veiling silver cloth, the tunic and skirt being fashioned in the familiar shirred style, and falling quite full at the knees. It was a symphony of harmonious shadings, exquisitely restful to the eye, and the tarnished silver passementeries were by no means obtrusive, being added only around the Dutch neck, as a finish to the elbow sleeves, and in a band above the padded kimono hem. Nothing is smarter than this development, and its subtle charm is found in its extreme artistic simplicity. A border of fur might be substituted for the padded hem, although the latter is distinctly newer, and made in all-black, with a border of black marabout or fox-fur, it would be immensely distingué.



ATTRACTIVE combination of velvet and chiffon, trimmed with tarnished silver passementerie. Pattern, \$4.



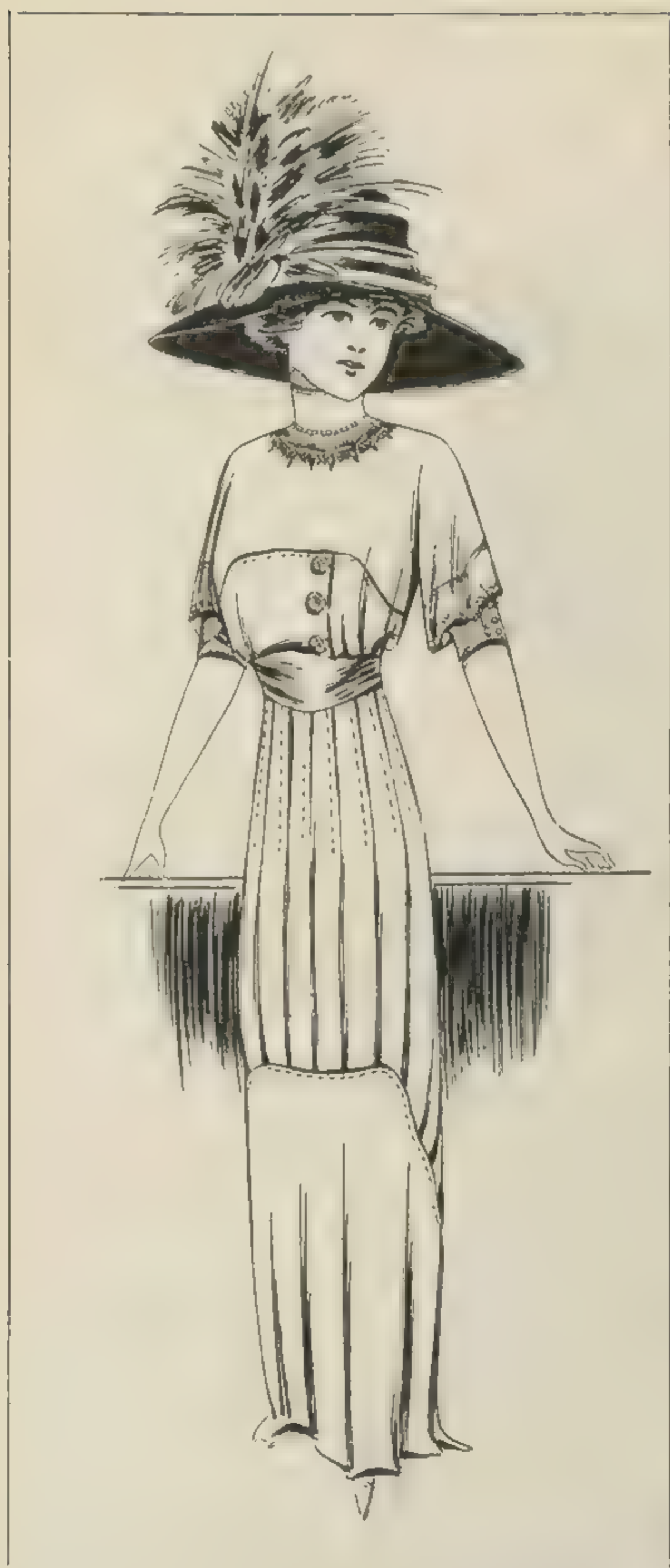
A RECEPTION GOWN AND TWO SUMPTUOUS CLOAKS

For "Fashion Descriptions" and prices of patterns see page 90

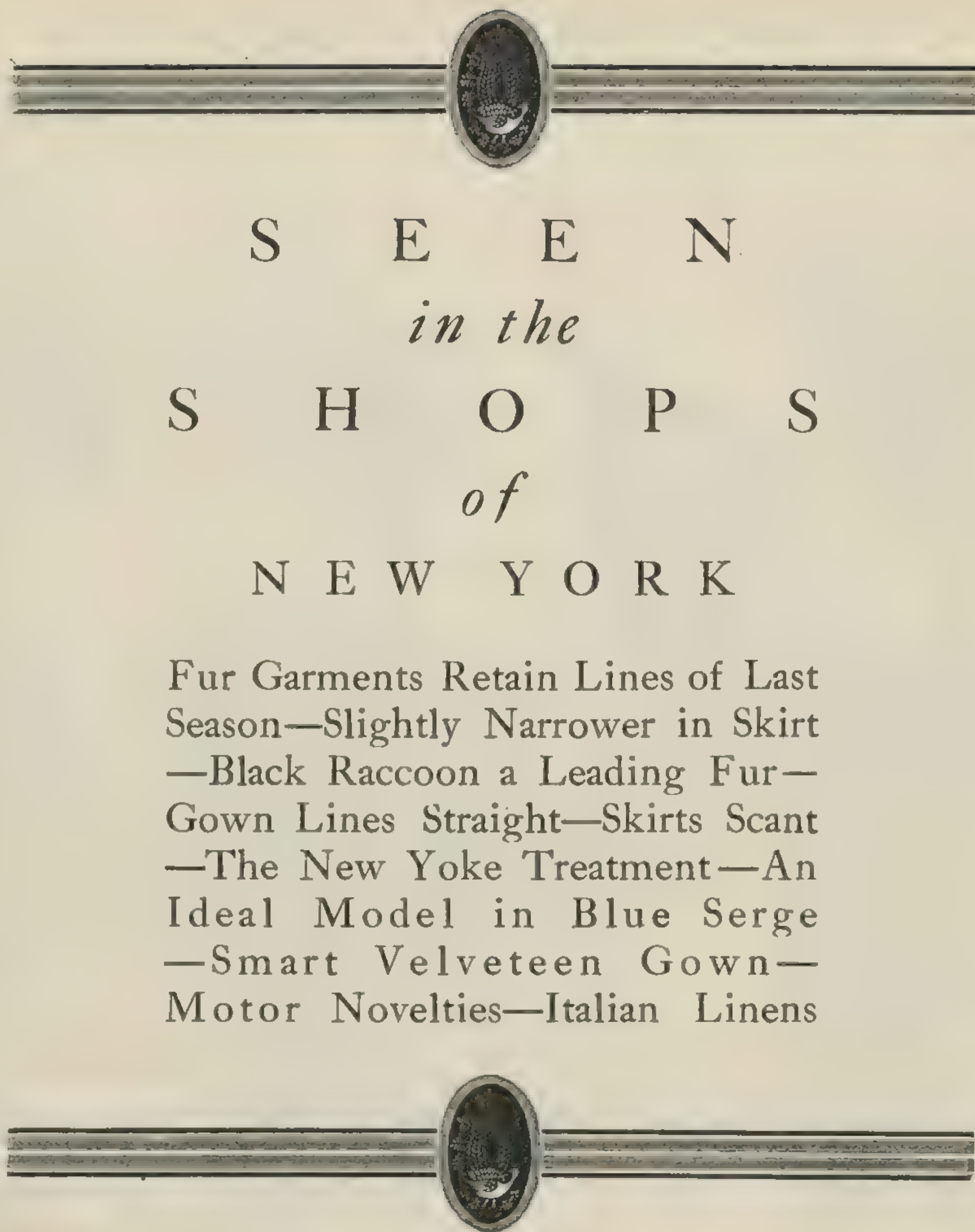


THREE NEW MODELS IN CHIFFON AND SATIN

For "Fashion Descriptions" and prices of patterns see page 90



No. 6—Gown of café au lait charmeuse with the new yoke effect in pink chiffon



S E E N in the S H O P S of N E W Y O R K

Fur Garments Retain Lines of Last Season—Slightly Narrower in Skirt—Black Raccoon a Leading Fur—Gown Lines Straight—Skirts Scant—The New Yoke Treatment—An Ideal Model in Blue Serge—Smart Velveteen Gown—Motor Novelties—Italian Linens



No. 5—Dark blue serge princess gown with adjustable dickey. Trimmings of black satin

WHEN it comes to writing of fur coats there are but few changes to note in the cut and design of the models. The last year long roll collar is noted, the sleeves are no larger and the only marked point of difference is in a tightening of the skirt that brings it quite close and narrow below the hips. Every possible combination of fur is to be seen, any two being matched that offset each other, regardless of precedent. Certain furs are, however, greatly to the fore, either for trimming or for fur sets, opossum being prominent in every showing. In the coat illustrated in the first sketch it forms both collar, cuffs, and the band around the bottom. The popularity of fur is evidenced in the same model in which the big revers of satin have a design of it as well as buttons of cord. The main body of the coat is of black caracul, giving a delightful contrast with the lighter fur against it. A new touch also is seen in the lining, which is an exquisite crêpe de chine of Persian pattern in dull colorings. Price \$1,500.

A set of opossum fur, a great pillow muff and a long, flat scarf with rounded ends, costs \$250. This is in an admirable quality, evidenced by the preponderance of dark markings over white in its make-up.

RACCOON

This is a leading fur of the season among medium priced varieties, and it is recommended by its wearing qualities as well as by its rich, tawny colorings and strong markings. In sketch No. 2 is reproduced a lovely cape stole brought full across the shoulders and the back at \$75, and a barrel muff to match at \$55. The front of the stole is finished with two tails on each end, and the muff may be had in pillow shape as well at the same price. Nothing is to be recommended more heartily than this fur for everyday use. Either pillow or barrel muffs are in vogue, the first perhaps the favorite.

BLACK FOX

This, also a popular fur, is made up in the very smart muff and boa shown in the third drawing. The method of its making is particularly effective, a whole skin being used for each side of the wrap, head on one side, tails on the other. Fifty dollars is the price of this, and \$40 is asked for the flat muff lined in black satin with four paws dangling.

BROAD-TAIL JACKET

Rarely is seen as exquisite a piece of

fur or workmanship of finer quality than that which went into the little model of the fourth sketch. It carries out the short-waisted fancy of present fashions by a piping of black satin. A graceful line is that which runs up from the side of the back across the bust in the front. The cuffs and revers are in satin, the lower front sharply cut away. The perfect fit of this model evidences the perfection to which the art of the furrier has been brought, turning out furs in as intricate designs as the most supple of materials.

NEW GOWN MODELS

One is keen to see what differences there are from last season, and in what directions new modes are tending. While there is much to describe and any number of novel treatments and exquisite combinations, there is very little that is strictly new, for we seem to be running along on an impetus from styles that are already familiar. Lines continue straight, skirts being narrow and scant of material, though there is a tendency to soften rigid outlines by the use of draperies and sashes.

Sleeves are still to be absolutely flat on the shoulder, and ceremonial dresses of fine materials have almost without exception elbow or three-quarter length ones, cloth gowns and velveteen gowns showing about an equal division between short and long. One noticeable feature is the almost severe treatment of yokes and collars, these consisting often of flesh-pink chiffon merely, without any over-lace and just a turn-over band at the top against the throat, often in black chiffon. This, no doubt, is in the effort to give as much as possible the effect of the Dutch neck by presenting the yoke in flesh color, the insertion of any collar at all being a concession to the needs of our severe climate. Short-waisted lines

and short skirts are almost universal.

BLUE SERGE ONE-PIECE FROCK

Any woman who has owned the type of gown that model No. 5 represents will appreciate its never-ending usefulness; it is so simple to get into, and the adjustable dickey keeps it always fresh about the neck. It is an ideal frock for wear under a fur coat, and in either spring or autumn weather it is excellent for walking and shopping. The model is in very dark, fine weave blue serge, almost black so sombre is

its tone. Around the bottom is a band of black satin, the same fabric trimming the front, the sleeves and the collar. The fastening to the left side gives an excellent line from the shoulder down. At the back the collar is very wide, running out into the modish sailor shape. The middle of the back is laid in a panel which is square at the top, carried up above the waist line and held by two satin buttons. Stitched panels in points are introduced on the sides. This is a Beers model, and while it is in the height of fashion it is on such conventional lines that it can be depended upon not to go out of style for one or two seasons. Price \$200.

CAFÉ AU LAIT CHARMEUSE

In the sixth sketch the combination of plaits with the straight band in the skirt is an excellent one. The tucks lying flat and snug over the hips, and being released to form wide plaits lower down. This is one of the gowns with the exceedingly sheer and simple yoke, the material being pink chiffon with black at the top of the collar and a tiny frill of black at the base of the neck. The bodice is divided halfway by a stitching of itself and has three buttons of chenille toward the left. Chenille is much used for trimmings; one sees it again in



No. 8—A combination of king's blue chiffon veiled in black chiffon inset with gold lace

the pointed embroidery at the neck and sleeves in the same color as the gown material. The undersleeve of black chiffon has a line of hemstitching running through it, and there are small buttons tacked at the outside. Price \$200.

EMBROIDERED STRIPED VELVETEENS

The rage for velveteens is shown in ready-mades, and one is not surprised to find this particular design, a black with a white stripe running through it, in one of the latest models, the original of drawing No. 7. It is a particularly pretty little frock, the easy falling lines being graceful and supple. A half-diagonal line is presented in the loose-hanging apron front. There is nothing more or less to the bodice than an easy surplicing, the material being brought slantwise from each shoulder to form a low, deep V filled in with a white satin vest embroidered on the edges in long and short stitching. A cuff of this is put on the close-fitting sleeve. The little buttons are of white porcelain dotted with gold stars. Again we have the pink chiffon yoke with the top edge of black. A wee bit of a belt runs across the back and buckles on the right side. The model sells for \$225. In it the skirt is longer than the majority, almost touching the floor.

TWO CHIFFONS OVER WHITE SATIN

One is quite ready to use the most extravagant terms in describing the gown shown in the eighth sketch. It is a most entrancing combination, set off by superb trimmings, yet in outline it is the most girlish thing imaginable, with its straight black velvet girdle set on high above the waist. To start with, there is a foundation of white satin; over this is mounted king's-blue chiffon, which again is veiled in black chiffon. Between the two over the blue is laid a great wide band of exquisite gold lace, the pattern of which brings a large, oval medallion right at the middle front. In the bodice this is introduced again, curving down at the sides until just an inch or two is left to continue around the top of the belt to the back. The feature of the dress that the casual observer might not see, but which emphasizes the French attention to detail, is the hemstitching of the two chiffons together at the seams. There is nothing at the throat save this hemstitching. The peasant sleeve has a long, deep armhole coming down almost to the girdle, with blue showing beyond the black at the elbow. The white satin foundation of the waist stops at the armhole,

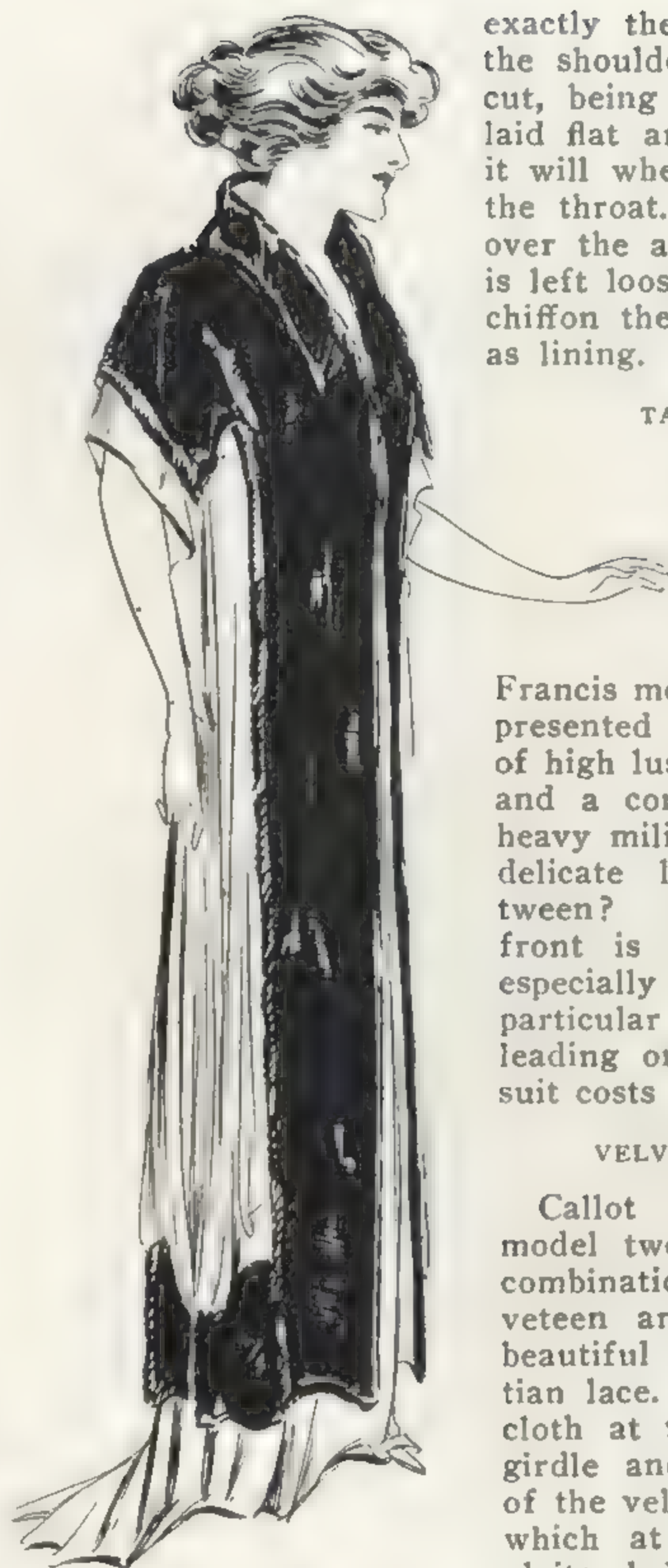
from which point the sleeve is perfectly transparent. The richness of coloring in this frock is very lovely, its tones blending into a shimmering harmony. At the feet the skirt hangs very heavy, being faced with thick white flannel on the inside. Price \$225.

BLACK VELVET TUNIC GOWN

Certainly the ninth model gives a reversal of the general order of things with its tunic of heavy material over an underskirt of lace and crêpe, but it justifies the departure in its charm. There is an entire skirt lining of cherry satin crêpe, the brilliant gleam of color showing through the heavy crochet lace that faces the bottom. A band of skunk hems the edge. The supple black velvet drapes down over the bust, gathering in at the waist with shirrings held by three rows of silver cord, which at the side springs out into little dangling ends finished by a silver knob. The round, flat yoke in velvet is outlined by a piping and punctuated with steel bullet buttons put just on the edge. The throat is quite choked by the high, close-fitting collar of fur. The flat shoulder runs out into a seam placed below the natural armhole, and there is another section set in at the elbow. On either hip one sees the bullet buttons. For this is asked \$275.

SEALSKIN AND CHIFFON WRAP

Of all the lovely wraps in loose flowing lines none is more gracefully designed than that in the tenth drawing, with its shoulder piece and long stole of sealskin continuing all around the hem with a filling in of self-tone chiffon. The thin material hangs apparently most carelessly in its graceful folds, but it was no casual hand that manipulated its cutting, for the long, easy swoop at the side where it loops down a little above the hem is adjusted to give



No. 10—Graceful wrap of sealskin and self-tone chiffon lined with chiffon

exactly the right effect. Across the shoulder the fur is quaintly cut, being just a straight piece laid flat and left to wrinkle as it will when it pulls together at the throat. Where it runs out over the armholes a square flap is left loose. Beside the outside chiffon there is a doubling used as lining. Price \$500.

TAILORED SUITS

The examples selected are from the best models of French makers. What could be more admirable than the Francis model in drawing eleven, presented in raven's-blue cloth of high lustre with caracul bands and a combination of braiding, heavy military in the seams and delicate lines of soutache between? The deeply cut-away front is jaunty and becoming, especially to a slim figure. This particular shade of blue is a leading one of the winter. The suit costs \$200.

VELVETEEN AND CLOTH

Callot is the originator of model twelve, a charming little combination of seal-brown velveteen and cloth, with a very beautiful collar of cream Venetian lace. The skirt is entirely cloth at the top, with a velvet girdle and a good arrangement of the velvet band at the bottom, which at either side opens in plaits held together by velvet buttons and loops. The back of the jacket is quite short-waisted, marked by a curved strap on which are buttons looped in brown satin. Cloth is laid on the revers in front directly below the lace. A lining of pale orange satin is used in the coat. Price \$140.

AMETHYST CHEVIOT

The severe tailor-made which is the original of illustration thirteen is in amethyst cheviot of an open and rather rough texture. A novel touch is given in the upright buttonholes piped in velvet. The flat collar is particularly good for wear with a fur stole, as it decreases as much as possible the bulk at the neck. The middle back just above the waist line has pin tucks running upwards, which are repeated above the upper strap of the skirt. This, made to order in any material of this description, is \$110.

ORANGE TERRA COTTA BASKET CLOTH

Its trimming is an arrangement of milliner's folds laid flat and close in groups, one on either hip and one on the middle back. These appear again in the skirt at the top of the flat flounce and across the middle between the wedge-shaped pieces that extend out on the middle panel. A bit of velvet is inset on the collar. This costs \$115, and is, of course available for a number of fabrics. In light-blue cheviot it is very lovely, though its original tone of yellowish terra cotta is very smart and serviceable. See sketch 14.

IN GRAY, BLACK AND BLUE MIXTURE

New fancy suiting combining the three colors mentioned has been worked up into the Drecoll model at \$100, reproduced in drawing fifteen. The new feature is the round, flat yoke that marks the front, only stopping at the shoulder seam. Then again a novel trimming is the divorcing of the buttons and buttonholes in the panels and cuffs. The back of the coat has a wide band at the bottom that is laid over its middle section. The front of the skirt is very wide, with buttons marking the hip seams, and the back has a flat flounce across it.

VELVET WITH FITCH FUR

A deep rich dark blue is the color of the lovely velvet model which is the original of illustration sixteen. Its fur is a new one, a long-haired brown pelt, very soft and fine and different from what we have seen before, though it is not unlike some of the martens. Satin pipings and buttons are the further trimming. The side panel of the coat is split, leaving a deep V. The skirt crosses over, envelope fashion, and is cut in curves with a flounce below. Price \$200.

NOVELTIES FOR MOTORING

The latest arrival in practical inventions

to insure warmth while motoring in bitter weather is known as the angora fur sweater. The pile of the fur is actually woven into a fuzzy knitted cloth, then made up into a sweater that cannot be outdone for lightness and warmth. Heretofore this has been attempted, but the fabric has always shed; now, however, it is perfected and gives the greatest satisfaction. In a single-breasted model with turn-back cuffs, a military collar and big pockets, it sells for \$15 in three-quarter length, \$25 in full length. Gloves of the same fabric, in gray and white only, are \$3 the pair.

INEXPENSIVE RUBBER COAT

Anyone who is on the lookout for a moderate-priced rubber coat that is guaranteed to protect from the heaviest rain and at the same time give a good appearance will find just what they want in a model that sells for \$11.50. It comes in either gray or white and is cut with a raglan shoulder, so that its contour is shapely and smart. It is absolutely water-proof, fastening double-breasted close against the chest. It has a black satin collar and cuffs and the buttons are rimmed in black.

WASHABLE DUST-PROOF VEIL

No veil in the market has met with greater success for motoring than one of all silk in a very fine, round mesh at \$5.50. Dust positively will not sift through the weave, and it can be washed again and again without losing color or shape. Rain does not make it stringy, hence it meets all the requirements of the motorist. The length is two and a half yards by thirty-six inches.

NEW FITTED MOTOR-CASE

This differs from others in that it is flat and folds up in three sections fastening together with small straps. On the back side there are clamps that slip over the front rail of the car and hold it securely. Moiré silk is used as lining, in gathered pockets of which there are all the necessary fittings in ivory tone. There is a mirror, brush, manicure case, leather pocket for washcloth, brushes, tooth-powder case, sewing box, and innumerable boxes, both square and round. The edges close with patent fastenings. Price \$35.

A case for brush and comb in red morocco costs \$3.50. The brush is a flat shape, so that it takes up little room.

A manicure case is a diminutive leather pocket with a chamois buffer inside, to which by springs are attached nail cleaner, scissors, etc., opening out like blades of a knife. Price \$2.50.

SPECIAL MOTOR COAT

This is the best thing of its kind at medium price. It is made from diagonal gray and black cheviot with gray suede facing both collars and cuffs. On each there is an embroidery of black braiding; the back is loose and held in by a straight belt. The sleeve is a raglan and there are large horn buttons. It comes in brown and black, as well as the gray mixtures, at \$25.

Polo coats in tan in the genuine cashmere come for \$43. In white or gray the price is \$48.

ITALIAN LINENS

Every woman who prides herself upon the furnishing of her linen closet should be familiar with the best that it is possible to buy, for no other is worth its purchase money. A certain make of Italian towels, which has been in the market for many years, has become widely known by reason of its merit. These towels outwear almost every other variety that is offered. They are made only by hand from hand-woven grass-bleached linen, and have much body, so that they absorb water like a sponge and never wear linty. Indeed, they improve with use, becoming softer and glossier with each laundering. Not only are they excellent in wearing qualities, but there is real beauty in their long, exquisitely patterned fringes drawn from the body of the linen,

so that they are available for bureau covers and table covers as well as for their original use. There is a lovely one, size 31 x 45 inches, at \$1.50, with a good width fringe. This is to be had also with a blue or red border. Other styles and sizes range upward in price according to the elaboration of the fringe until they become possessions of really great value. An excellent towel for the bath with a 6½-inch fringe is \$24 a dozen; it is 31 x 46 inches. Simpler towels with single fringe cost 75 cents. There is no end to the selection, and all in the same admirable quality. The towels may be bought by the yard in a 27-inch width at 55 cents, up to a 32-inch width at \$1. The linen is most satisfactory for those who wish to do their own hemming. Besides the fringed towels of this make there are three styles of hemstitched towels in different patterns of drawnwork. These cost \$12, \$18 and \$24 a dozen. An excellent individual towel, good for manicuring, for face cloths, for men when shaving, and also available as tray cloths for the tops of small pieces of furniture, has a three-inch fringe and costs \$4.50 a dozen, or 40 cents for the single towel. The size is 13½ x 16 inches. Anyone who appreciates the beauty

of hand-woven linen of this class will be repaid by a visit to the shop.

There is table linen also, one cloth showing intersection of Italian cutwork, and insets in square medallions combined with embroidery. This belongs to a luncheon set, the cloth measuring 53 x 53, the napkins to match 12 inches square. The work is very beautiful. Price \$250 the set. Other luncheon cloths of less elaboration are \$50. Handsome tea napkins with four medallions at the corners joined by cutwork and a hand-worked edge cost \$36 a dozen. Tumbler doyleys are half this price. Napkins with a hemstitched edge and a line of fancy hemstitching inside cost \$14 a dozen in a size 24½ x 24½. Here one



No. 16—Reception gown of brown velvet combined with the new fitch fur



No. 14—Terra cotta basket-cloth suit trimmed with milliner's folds



No. 13—Tailor suit of amethyst cheviot showing a novel buttonhole



No. 11—A smart tailor gown of raven's blue cloth trimmed with braid and caracul

finds not only utilitarian household linens, but also blouses and fancy articles in Italian work and Venetian lace and insertions by the yard. A very good insertion $1\frac{1}{2}$ inches wide costs \$3.50, and an exquisite point lace 5 inches wide sells for \$15 the yard. There is an unlimited collection of Venetian laces in medallions, circles, ovals and squares for use either in waists or in household linens, that range in price anywhere from 25 cents to \$10 apiece. Unmade blouses are to be had at from \$45 to \$150, the price depending upon the elaboration. A little pocket book is shown in Venetian lace over white satin with a gilt-edged compartment inside and drawing up with satin cords at \$20. A wonderful jewel box, the entire top of reticelli work over mauve satin, is \$70.

STOCKINGS

A recently imported silk stocking that is in great vogue in Paris has an open rib running all the way to the top. It comes in colors only and is very fine quality, elastic and ample in length. Price \$5 a pair. The two-toned shot stocking, costing \$9 for the all-silk, are, if possible, more popular than ever. They come also in a silk and lisle mixture at \$2.75 and \$3.50. Allied to these in style are shaded stockings in two colors with an embroidered clock at the side, red and black, for instance, having the embroidery in plain red. These are heavy and very durable. Price \$6.50.

SOCKS AND TIE TO MATCH

A set of silk socks with cotton soles and a four-in-hand woven tie to match is offered at from \$2 to \$3.

RIBBED TIES

In two colors of the same combinations that are seen in the socks, these cost from \$1 to \$3, according to quality. Solid color ties, also ribbed, are \$1.50, socks to match costing \$2.

NOVELTIES IN SILVERWARE

Although the holidays are still many weeks distant, there has been great

activity among the manufacturers of silver articles, so that we find many new pieces already displayed that will come into play for gifts later on, and are in demand at all times for bridge prizes. Particularly for this purpose is a new bridge score, a morocco tablet mounted in silver with a roll of score sheets on a revolving rod at the top. There is a pencil hung by a silver chain, and the price is \$4.

A traveling thermometer in a round silver case that has a little hinged door on one side is shown at from \$2 upward. There is a ring at the top by which to hang it.

A sealing wax holder in plain silver, square in shape and with a spring inside to push out the wax, costs \$1. There are engraved models as well as the plain, at higher prices.

A heart-shaped pin-cushion in velvet framed in plain silver is supplemented by an upright wish-bone, that acts as a watch-holder. It has loops in the sides to hold hatpins. Price \$5 and upwards.

Also new is a peppermint lozenge holder for imported mint wafers. This is oblong in shape on a round stand and costs \$1 in small size.

BLOUSE IN BRASS-COLORED SATIN

This color repeats exactly the gleam of polished brass and is made up into a blouse veiled in tucked black net. The satin foundation has regulation armholes, but the covering runs out kimono fashion. There is a turned-down collar of black satin at the round neck, and the sleeve, which reaches to the elbow, has cuffs of the same. Across the front of the blouse runs a broad shaped piece of Persian embroidery curved at the top, and below this there is a wide girdle of black satin draped. Price \$35.

INEXPENSIVE CRÊPE WAIST

This is a particularly smart model and is shown in black silk crêpe suitable for mourning, though it is procurable also in white and colors. It is absolutely plain, not a tuck and plait in its entire make-up, the only trimming being three groups of four taffeta buttons down the front, and a border at the yoke of taffeta two inches wide, corded on either edge. The collar and yoke are of net, covered in chiffon, the two materials being hemstitched together. Hemstitching also runs down the middle front of the waist and across the sleeve at half its length. Price \$10.

A GIFT FOR AN INVALID

Such a pretty little dressing sack has been brought out as a suggestion to send the invalid instead of wasting money on perishable flowers. It is as dainty as a flower itself in rose-pink albatross, with a simple hand embroidery bordering it all around and trimming the collar, which is a sailor shape, but narrow. Feather-stitching and dots in a two-inch band is the design, with just on the edge a crochet heading. It ties at the front with two sets of fancy ribbons and is made in pink, blue or violet. Price \$5.50. The sleeve is wide and reaches to the elbow.

TAILORED LINEN BLOUSES OF UNUSUAL VALUE

A hand-embroidered waist of good quality linen is certainly out of the ordinary at \$3.75. The front is cut on a slant and fastens well to the left side with crochet buttons, the embroidered design running halfway down from collar to belt. There is a straight cuff and a high standing turn-over collar. A more elaborate pattern, done in color, is to be had in the same blouse for \$6.75. Another at \$9.50 is most attractive with an eyeletted motif of laurel leaves outlining the slanting front, the same on the cuffs and collar, with pyramids of polka dots inside. It is very smart and out of the common.

VELOURS HATS

are the smart thing for horseback riding, in an Alpine shape which is worn bent down on one side and up on the other. These are

to be had in the men's department at one of the large shops for \$6.50 in a soft, lovely gray.

RIDING STOCKS

In cheviot or striped madras, these come at 50 cents and are well cut.

BREAKFAST CAPS

are now so universal a fashion that there is scarcely a material in which they are not presented, all washable, of course, as this sort of belonging must be exquisitely dainty to preserve its charm. A lovely one is a Dutch cap in Irish lace; the front corners turning back against the head and caught with a rosette of ribbon. These are very youthful in effect, fitting down close to the neck in the back without a ruffle, like a baby's cap. They are lined in thin silk to match the color of the peignoir. Price \$15.

Of exquisite simplicity is a mob-shaped breakfast cap in plain muslin with frills of hemstitched ruffling. An elastic fits it tight to the head, and its trimming depends upon the wearer. For young faces there are great flowers made of narrow ribbon with centres of yellow petals—this is posed on the right side with bands of ribbon carried across the front. For older wearers a more dignified bow is suitable. For this is asked \$8.50.

SATIN GARTERS WITH ROSEBUD TRIMMINGS

This novelty is a particularly suitable gift in mixed colors for a bride, one garter blue for good luck, the other yellow to bring like fortune to one of the bridesmaids. These cost \$6 the pair and are trimmed with tiny pink satin rosebuds. Other combinations of color, white and pink, blue and pink, and so forth, are to be had also.

EXCELLENT VALUES IN WRAPPERS

A hand-embroidered dressing gown in pink crêpe albatross is very low priced at \$18.50, for it is generous in handwork. It is laid in scallops around the cape sleeve, and white embroidery entirely covers the yoke in a large, bold design of roses and foliage. The neck is flat and is edged with scalloping which also finishes the straight line of the lower yoke below which the garment falls full from groups of tucks.

Another excellent wrapper is in white flannel embroidered in colors, a small and dainty design on the open sleeves and the sailor collar and hemstitching all down the front and around the bottom. The edges of the sleeves are finished by ribbon to match the embroidery and tie together across underpiece of lingerie and lace. It is very attractive in lavender. Price \$16.50.

Without embroidery, but very dainty and excellent in design is a light-blue albatross peignoir, with muslin and lace trimmings in its large sailor collar. One line of lace insertion runs down the front and two continue around the bottom just above the hem. The sleeves are also inset with lace. Price \$11.75.

Many women will be interested in a flannel wrapper with a high, soft collar and long sleeves, trimmed in little lingerie flounces that are attached inside the front and run up the inner seam of the sleeves. Price \$25.

INEXPENSIVE COPIES OF FRENCH MODELS

Of three charming dresses at a little shop on a side street, two are less than \$25 in price, and the third not quite \$30. This last comes in either corduroy or velveteen cut on lines that are simple and severe enough to suit the heavy material, yet soft and becoming. The bodice is a perfectly plain peasant's blouse effect—the three-quarter sleeves marked from shoulder to cuff with a piece of black braid edged in gold. The same forms a band at the round neck and runs halfway down the front—meeting a panel of the material that is stitched flat in a point on the left side and held by three Bengaline buttons embroidered in gold. The skirt is especially pretty with a wide flat flounce at the bottom that reaches up almost to the knees, cut in one with



No. 15—Attractive suit of fancy suiting with round coat yoke

which there is a panel at the middle front. A folded belt of black satin serves to mark the waist line. It is an exceedingly rich little gown and sells for \$29.50.

Equally pretty and well designed is a model that can be had in any color crêpe de chine—the quality excellent. The bodice is surplised across the front, outlined in folds of satin to match, and has small tucks running across the shoulder and down on to the sleeves. The fullness is released at the bust. There are a yoke and collar of unusually pretty lace—a large, coarse mesh of white silk and gold thread combined. A feature that makes these gowns such a success is the attention to detail such as is shown in putting in dainty little folds at the top of the carefully boned collar and at the cuffs. From the satin belt the skirt falls full into a five-inch band attached below the knee. A lovely apricot is one of the best colors in which the model is given, but it is procurable in any tone, either light or dark.

The third frock is a serge—simple and unpretentious and good for a school dress or an everyday gown to wear under a fur coat. There is a strip of self-toned satin in a band at the bottom of the skirt, on the cuffs and in a flat yoke on to which the waist is brought up in shaped pieces and held by buttons. Exceedingly good maline lace is used for the yoke and collar, against which, at the edge of the material, there is a wee cord of gilt. The belt is of satin, gracefully draped. Price \$19.75. Black, dark blue, brown and other colors are shown in this.

BLOUSE IN CRÊPE DE CHINE

Just the kind of model that everyone is looking for to wear with a tailored suit is shown in crêpe de chine with yoke and cuffs at the elbow sleeves of sheer lace over chiffon. The yoke is cut out circular against the lace, the top of the sleeve being notched square. Inset in the material around the yoke are three rows of



No. 12—Brown velveteen and cloth combined with collar of Venetian lace



No. 9—Tunic gown of black velvet trimmed with heavy crochet lace



No. 7—Black and white striped velvet with deep V of embroidered white satin

hemstitching, the same extending over the shoulder and down to the waist line, both back and front. Marking this hemstitching on the left side there are three ornaments in silk cord. This model costs \$9.75 and comes in colors as well as black.

REPRODUCTIONS OF ANTIQUES

A well-known dealer in antiques has undertaken to work out reproductions of museum and standard pieces, to achieve which he makes use of only the best originals as models, and employs skilled workmen for his carving and cabinet making. He is turning out beautiful pieces at moderate prices, for which there is unceasing demand. Copies of famous pieces of Signa terra-cotta in jardiniere and garden pieces are especially successful, a vase of average size costing from \$11 upwards. It is impossible here to do justice to the handsome carved furniture in a description, their beauty must be seen to be appreciated, but there are a number of smaller pieces, both in mahogany and silverware, that are less intricate of design and less difficult to describe. These are out of the ordinary, and as they are in exquisite taste they are especially suitable as gifts. For instance: there is a painted mahogany work-basket of the Adams period which is lovely in color and execution. In shape it is flat and oblong, with an upstanding edge and large handle; price \$27.

A Queen Anne coffee set of exquisite molding in modern Sheffield plate is irresistible. The coffee pot, sugar bowl and cream pitcher, slender and graceful in plain silver of somewhat frosted surface, with ebony handles, sell for \$15. There is an engraved tray to go with the set at \$13.

SIMPLE WRAPPERS

A very comfortable, simple wrapper in the standard material, eiderdown, is shown this year by one of the best shops, in light blue, red, gray and lavender, with collar, cuffs and front band in quilted satin. The wrapper is held together at the front with silk cord frogs. Price \$4.85.

Another wrapper of the same material is cut on kimono lines and prettily trim-

med with taffeta ribbon in Dresden design, large buttons and a heavy cord girdle. The price for this model is \$5.85.

The fashion of wearing very light peignoirs even through the winter is a sensible one, as American houses are so well heated that a heavy wrapper is not necessary except when used as a bathrobe. A lovely model seen recently was made of alternate rows of lace and light-blue satin ribbon and lined with lawn matching the ribbon. The price of this effective peignoir was only \$14.75.

NOVEL HAND-BAGS

Novel ideas in hand-bags are constantly being put forth for the temptation of buyers, but those that are made from India shawls have the merit of being not only new and useful, but extremely beautiful as well. Any woman who carries such a bag adds an accessory to her toilette that contributes both color and chic, and—as the prices are rather high because of the novelty and the value of the rich material—it is likewise exclusive. They are made in various shapes, square and oval; the latter is a sumptuous possession, having a wide dull French gilt mount, and cords and tassels in the combined Persian colors.

Inside of these dainty bags, which are newer and far more choice than anything in leather, are the card-case and coin-purse, both made of the India shawl material to correspond with the larger bag. One can easily predict a great popularity for these handsome shopping-bags, in the Christmas sales or for anybody in search of a most acceptable gift at any time. The prices range from \$5 to \$25.

PRESSED LEATHER BAGS

For those who prefer leather, however, there are novelties in pressed leather that present a beautiful enameled gloss on their smooth surfaces. These are procurable in gray, Copenhagen blue, tan, olive-green and heliotrope and have a wide French gilt mount of high polish. These are beautifully finished inside with moiré and have the little mirror and coin-purse to match. Considering the difficulty in achieving that remarkable polish in dressing the leather, these pretty bags are extremely reasonable at \$7.50. Black velvet lorgnette bags with embossed German silver mountings are also very acceptable at the price of \$1.90 and upwards.

NECK SCARFS AND MUFFS

Sets consisting of neck scarf and large muff, made of marabout and a contrasting color of chiffon velvet are among the daintiest offerings of this autumn season—and very fascinating they are. One, of brilliant American Beauty pink with black marabout, would be stunning for a brunette. The brown marabout is combined with Alice blue in the same way and so is Empire green. Very distingué is one of white with black marabout lined with black, which is the lining in nearly every instance. The wide border of marabout is set on both edges of the scarf and edges, as well, the hand opening of the muffs. There are no tassels, tails of the marabout being used instead, where the scarf is gathered at the ends and also on the sides of the muff. Large ornamental rosettes made of velvet leaves, to resemble a dahlia, are placed on the front of the muff and at each end of the scarf. The price for the set is \$42.50.

MARABOUT SCARFS

One has grown rather weary of excessive marabout, but it is offered again this season in such pretty new styles that it is almost irresistible. For instance, the black marabout scarfs that

are finished at the ends with long black tape fringe are just the thing for those who are wearing mourning, for they have less gloss than black furs. They are purchasable at \$8.75. The brown marabout when combined with self-colored ostrich banding in the middle makes a very handsome and becoming scarf—the ends being caught into self-colored ribbons that are finished at the bottom with shirred balls. These stunning scarfs are to be had for \$26. A scarf of black satin with mauve on the reverse side, and edged with black marabout with shirred ends, is very smart at \$13.

DAINTY NEGLIGÉES

Of negligées there is no limit or end, but the real Japanese kimono is a treasure in any woman's wardrobe, for they cannot be imitated in this country, requiring the native touch to attain their true beauty and proper development. Such dainty ones are made of China silk in all of the pale evening colors—white embroidered in pink roses and green leaves; pale pink done in apple-blossoms; pale blue, lavender, or yellow in the growing iris design, the tall, spear-like leaves and flowers seeming to spring from an imaginary garden plot; all of these pretty embroidered affairs are purchasable at \$13.95. Such a kimono is a luxury for a convalescent and especially for a young mother just recovering from her accouchement. Especially beautiful is one made of pink crêpe de chine lined with self-colored China silk and richly hand-embroidered in poppies. The price of this pretty negligée was \$55. Another, not in kimono style but made of pink accordion-plaited messaline, had a dainty lace coat—a mere skeleton of a coat—in tucked net with lace insertion attached to the shoulders, was available at the price of \$39.50.

HAND-EMBROIDERED CHEMISSETTES

In these days of semi-princess gowns, anything in the way of a removable guimpe or chemisette, that can be laundered and looks well, is eagerly sought and there are new hand-embroidered lingerie effects being offered just now that the dainty woman, who likes to be à la mode in her neck arrangements, will seize with avidity. Those made of fine Persian lawn, hand-embroidered, with the high matching collar attached, cost \$8.50, but the same thing on fine bobbinette is \$10. Both are very pretty and just what is needed.

CRÊPE BLOUSES

Canton silk crêpe blouses in white, with the Paisley border interwoven in such a way that it seems to present four shawl corners on the front and back and on the elbow of each kimono sleeve, are exceedingly smart and new. They are finished with appliques of black satin on the collar and sleeves, and have small black satin buttons used in decoration. These Paisley blouses come with a variety of colors, predominating in blue or green and cost \$16.50.

ATTRACTIVE LINGERIE FICHUS

The new lingerie fichus are the most attractive bits of daintiness to be found in the shops just now and make charming gifts to take home to one's friends or for a birthday remembrance. They are made of fine lawn exquisitely hand-embroidered and edged with real lace: on the shoulder portion they are made like a square embroidered sailor collar, but the surplice embroidered fronts are joined full with entredeux on the shoulder line and the whole is then edged with real Valenciennes lace. According to the width of this lace, the prices range from \$15.75 to \$22.50.

NEW TRIMMINGS

One of the shops is showing a good variety of trim-



No. 1—Black caracul coat braid trimmed with collar and cuffs of opossum

mings for autumn and winter toilettes. There is a tinsel and soutache embroidered net banding done in gold on white, in a 2½ inch width which sells for \$1.50 a yard. An inexpensive ball fringe of black silk milan comes for 45 cents a yard.

[Note.—Readers of Vogue inquiring for names of shops where articles mentioned in "Seen in the New York Shops" are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

SHOPPING THROUGH PROFESSIONAL SHOPPERS

THE privilege of shopping in New York, Paris, London or Florence when you yourself are many miles away from any of these cities is made possible through a certain Shopping Bureau which has proficient agents in all of these places. For American purchases there is absolutely no charge, but for European shopping the charges are ten per cent. of the cost of the purchase, plus the duty.

The headquarters of this bureau are in New York City, and it is conducted by two young women of excellent taste, who have taken courses in House Decorating and Furnishing, both here and abroad. Consequently, a commission for purchasing the furnishings for an entire house may be put into their hands with perfect safety.

If one is dressing on a limited income, and is not in easy access to the shops of a metropolis, it is without doubt very much more satisfactory and economical to permit a reliable shopper to judiciously select and make all purchases for you. Bargains are eagerly watched for, and every purchase is given the same careful attention as though you were buying it yourself. Any article not satisfactory may be returned, and if a sufficient deposit is made, the distance is not too great, goods may be sent out on approval.



No. 4—Broad-tail jacket with collar and cuffs of satin



No. 2—Cape stole and barrel muff of raccoon

IN THE LONDON SHOPS

THE distinction and dignity of London itself are reflected in its shops which mirror the characteristics of the city by their elegance and beauty of appointment. It is not that they are so large and impos-

that measuring 2 by 2½ yards, costing \$8.75. The size smaller, 2 yards square, is \$7. Then for oblong tables there are large sizes, as much as 6 yards by 2½, for which is asked \$28.50. Napkins to match are \$14 and \$18.50 the dozen, measuring 27 inches square or 27 by 31 inches. These large napkins are always used at dinner in London, although in our country not so commonly. Another tablecloth design, this time a very simple one, by Walter Crane, is known as the Daisy Mead pattern, its surface being overspread by double daisies on a stem alternating with a single one. There is a simple border and the arrangement is a smart one without being pretentious. A cloth 2 yards square costs \$4.48, and a large size measuring 4½ by 2½ yards, \$15. The napkins 22 inches square cost \$7.48 and in 27 inches by 31, they are \$12.25 a dozen.

HAND MADE UNDERWEAR

At the same shop there is an excellent department devoted to lingerie where one can find a full assortment of the latest models at very reasonable prices. There are illustrated in the second sketch two separate pieces, a corset cover costing \$2.37, the drawers \$2.12. The corset cover is intended for wearing with evening gowns, having over the shoulders a thin pink ribbon only. The material used for it is lawn, the trimming at the top consisting of alternating lace and beading. The drawers are an excellent shape. There is a beading at the head of the ruffles, their only trimming being a wide edge of Valenciennes.

BLOUSES WITH REAL IRISH LACE.

In sketch No. 3 is given an unusually handsome blouse, which costs only \$12.50, entirely hand made and inset with beautiful Irish insertion in lattice pattern. On either side of the front there are three rows of the lace with groups of three tucks between. The sleeve is tucked down the outside in two groups and on the cuffs there are rows of Irish with a fold of the material on which are sprinkled French knots, the same appearing on the plait that runs down the front. The blouse is put together with French veining and the plaited frill is edged with an inch wide lace, and insertion. The collar repeats the cuffs, and the back is laid in four clusters of tucks. This waist is of exceptional value. Its material being at once sheer and strong and its cut and design of the best.

IRISH LACE BY THE YARD.

At this same shop one finds great values in real Irish lace; examples which are of particularly desirable patterns sell in a 3¼ inch width for \$4.66. The edging to match is \$1.60.

A hand made collar at 48 cents, the linen being between handkerchief and butcher in weight. The edge of the collar consisting of folds of the material attached by cat stitching with here and there polkodots in hand embroidery, is also most desirable.

SIDE-BOARD COVER WITH HAND MADE LACE.

Housekeepers will be interested in a lovely buffet cloth measuring 18 by 72 inches. Its material is a very heavy linen crash with a hand crochet all around the edge, inside which there is simple drawn work. At either end there is a broad insertion and an inset of crochet lace 5

inches wide. This lace is in an Irish pattern and is beautifully made. It is a handsome piece of linen and worthy of the best appointed dining-room.

BABY PILLOW COVERS

Lovely examples of these are to be had from \$3.50 upward, with trimmings of real Cluny lace and an embroidered pattern combining eyelet work with a solid design. Real Venetian and Irish laces are seen in the higher priced models.

There is shown in a great variety of designs embroidered blouses, ranging in price from \$3.25 up to \$42 for those worked in exquisite Italian cut work patterns.

AUTOMOBILE NOVELTIES IN LEATHER.

Clever new ideas for the motorist are to be had in abundance at a smart Regent Street shop that makes a specialty of leather goods which are renowned for their beauty and smartness of design. Among them there is a folded sunshade that closes and fits inside a hollow handle of turned wood. Such a delightful holiday gift as this will make to a woman who contemplates a motor trip in southern climes. There is a twist of silk to match the parasol attached by a silk rosette by which the sunshade may be carried. The handle is grained like bamboo and comes in light colors as well as black and various dark tones. The tiny parasol has a steel stem and a hinge by which it may be adjusted to give shade in any direction. Prices range from \$6.50 upwards. A somewhat better quality comes at \$7.50. The more expensive varieties have fancy handles carved with animal heads.

An elaborate motoring case which supplements the sunshade is a most comprehensive outfit. The pocket itself, of real Morocco leather, is shown in dark green, black, dark blue, etc. Its contents consist of a silk dust rug, a leather veil case, folded leather slippers in a case, motor goggles, an air pillow and a silk dust cloak. It seems as if every want of a tourist is included in this outfit, which costs \$38.75.

COATS OF VARIOUS KINDS

London excels in sporting garments, particularly coats, for which the shops in Regent Street, Bond Street, Piccadilly are justly celebrated. The English coat gives a perfection of outline, combining a manish finish with smartness and practicality. No coat is more in demand than the blanket coat, otherwise known as a tennis or polo coat, and in London one may be obtained in excellent quality of blanket cloth, very pliable and durable and remarkably low priced, though one must know how to purchase in order to get just the right thing. In purchasing a sporting coat, never be tempted away from the standard cut. We advise any woman buying this style of coat to purchase it in the men's outfitting department of a certain large shop, since the coats made specially for women are not as good. The coat referred to is shown in the drawing. It is a little over three-fourth length and fastens with pearl buttons. The flat pockets are roomy and large, and the loose back is held in by a straight belt with adjustable buttons. The sleeves have no cuffs but are finished merely with a plain hem. There is a flap to fasten the collar high about the throat. Such a coat as this costs \$9.50. Rain coats in London are superior to any waterproof coats the world over. Since cravannetted cloths have become firmly established, they are chosen by most women in preference to the rubber coat, as their material is lighter, less heating and an equal protection against the wet. That shown in the 5th illustration is one of the newest models, its material a delightful stone gray tone, something of a change from the regulation tan. The buttons are bone and the seams are heavily stitched. The raglan shoulders give a very smart con-



No. 9. An urn of Adam style in silver gilt.

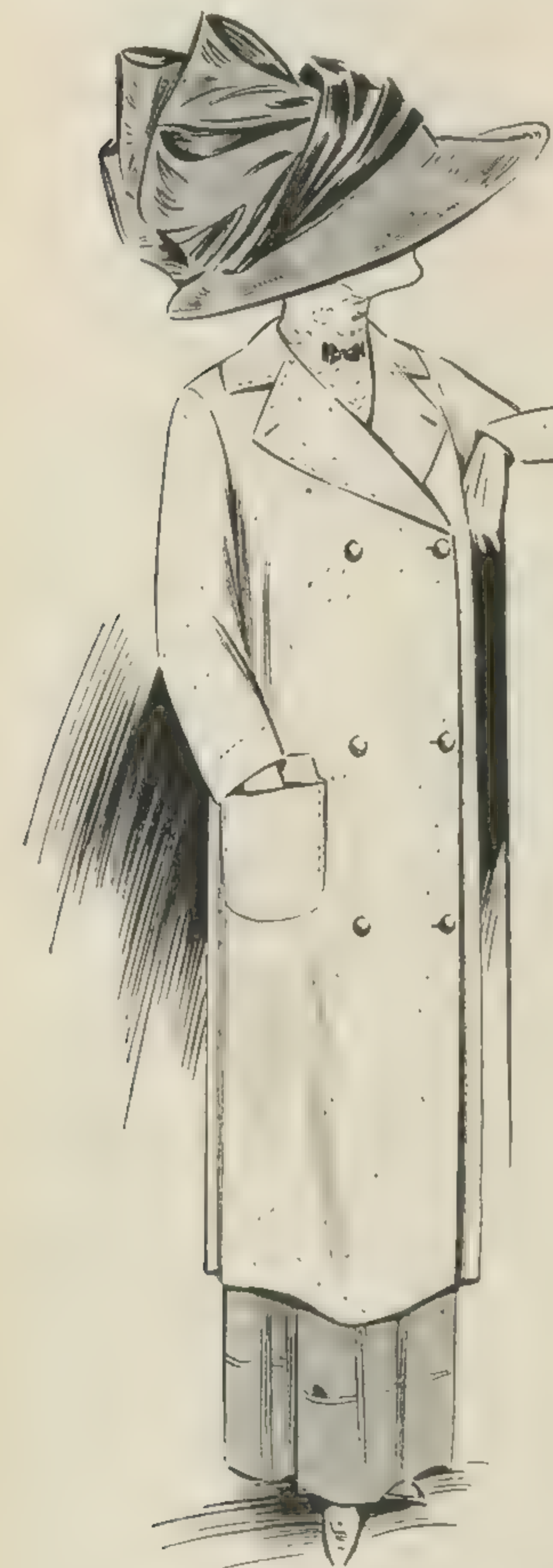
tour and up the middle back runs a broad plait stitched in rows. The inside is neatly finished and the coat is guaranteed to keep one dry against six hours of steady rain. Price \$17.50.

The coat reproduced in the sixth sketch is of unusual value, and so ingenious with its removable fur lining that no one will fail to appreciate it. The outside of the coat is of black and white cheviot in a large, bold check, but not too conspicuous for this sort of wrap which is worn only for motoring and other sporting occasions. It is made to order in the fur department of a large and well-known London shop, in charge of which is a thoroughly experienced cutter, trained at one of the best French houses. As a rule a fur lined coat is bulky and cumbersome, but this is so handled that it preserves long, straight lines,

and while being of course loose fitting, does not thicken the figure. The inside seams are finished so that the coat can be worn without the fur lining. The way in which this is made detachable in very clever. Satin ribbons with patent clasps are sewn, one to the coat, the other to the edge of the fur lining all around, the long sleeves having the same at the cuff. It takes but a moment to detach the lining, and one can use it for the inside of an evening coat as well as for the original one. There is a very handsome broad shawl collar of opossum, thick and beautiful in quality, with good markings. This can be made detachable or not as one prefers. The outer coat has a raglan sleeve the back being cut with no seam at the middle, and hanging straight from the shoulders with a slight outward sweep. Other cheviots and woolen mixtures are, of course, to be had in this coat as well as the check. The price complete with the fur lining and collar is \$63.

FURS

At the same shop one finds an assortment of furs that is hardly excelled the world over, either in price or quality. Seal coney is to be much used this year and though it is a skin that cannot be guaranteed, the best skins procurable are used by this firm, and its appearance is smart. Rough usage, of course, it will not stand, but it makes a delightful driving or theatre wrap, having quite the appearance of the musquash seal. In a 45-inch length a coat of coney costs from \$55 to \$78. In a 54-inch length the price is from \$70 to \$105. Then there are short, natty little models at from \$20 to \$35 in a 24-inch length. Between this and the long coat there are several measurements to choose from, ranging accordingly in price. Musquash, which so closely resembles seal in appearance, comes in half a dozen lengths between the short and the long, and costs from \$95 to \$250. This is a sack shape coat with a broad roll collar, and is lined in either ivory satin or seal color. It is made also with a panel back. There is also a gray squirrel semi-fitting coat with a roll collar, lined with gray satin that is excellent for a motor coat. This in a 54-inch length is marked \$227. It may be lined in gray or white squirrel, but



No. 4. Sporting coat of blanket cloth with patch pockets

ing, but rather that their atmosphere speaks of long established houses which assure one of quality beyond the ordinary. The great plate glass windows of Regent Street, New Bond Street and Piccadilly lettered with the names of dealers famous from sea to sea and blazoned with the rich dark colors of the royal coat of arms, give one the same sense of establishment as the crown itself, and one feels a splendid security in dealing with firms that were there in the time of our great grandmothers, and no doubt will be doing business on the same premises for generations to come. Most strictly English are those shops devoted to linens, leather goods and sporting garments, and these abound in the best showing of their kind the world over.

At a well-known London drapers one finds the most charming patterns in table linen designed by such artists as Anning Bell and Walter Crane. The originality surpasses anything we see in the United States, and the prices naturally are far less. The house where these are shown has been renowned for years for the high quality of its linen, and the reliability and high standing of its management. The tablecloth shown in the first sketch is a design of Anning Bell's inspired by "A Midsummer Night's Dream," is most cleverly handled. We are shown Oberon and Titania inside each corner, with Puck directly at the angle, while all around the fairies are playing. It is to be bought in Irish hand woven damask in various sizes,



No. 8. Original diamond and ribbon necklace



No. 10. Vanity box of silver gilt

of course this makes an increase in price. are of the first quality and manufactured by the best makers. Another reason for these low prices is that gloves are bought by this firm in enormous quantities, making it possible to offer them at considerable reductions. The best quality dog-skin gloves in two button length, fastening with either buttons or a patent clasp, are to be had in all shades of tan and brown for 70 cents the pair. A better quality still is offered for 84 cents. Two button white glaze gloves with heavy stitching are much in demand. The stitching consisting of five rows, making wide bands on the back of the hand. They are to be had either in all white or in white with black stitching at 70 cents a pair. If one prefer the spear point finish, it is procurable at the same price. This glove is to be had also in black. In long, white gloves the values are wonderful. Twelve button gloves of the best quality sell for 70 cents, an excellent 16 button white glaze glove is only \$1.18, while a 20 button length at \$1.95 is admirable. For 24 button gloves is asked \$3 a pair. Short Biarritz gloves with elastic wrists in white glaze sell for 47 cents. Chamois gloves in either white or natural are shown in two button length with heavy seams for 47, 70 and 94 cents.

CACHEMIRE JERSEYS AND OTHER ATTRACTIVE WARES

This particular wool in sweaters and waist-coats is to be had at its best only in the British Isles. There is a single breasted sweater with long sleeves, that comes in all colors, natural, white, gray, green, and brown, at \$10.50. The cuffs are ribbed and fit closely against the wrist and one may have a flat or a reverse collar as preferred.

The black ribbon necklace with jeweled slides is in high favor. Usually these necklaces serve to hold a jewelled medallion pendant or watch, but that given in the 7th sketch supplies in itself both ornament and necklace. On either end it has small diamond tassels which are set loosely so as to hang like fringe. Above the tassels there is an exquisite clasp holding the ribbons together. This trinket costs \$212, and is a leading design of the house where it is shown. Another example distinguished by its originality is that which is to be seen in the 8th sketch. There are six laurel wreaths set in diamonds, each attached to the ribbon by a three-cornered mounting. Down the middle of the ribbon there runs a continuous line of platinum and gold set at intervals with small diamonds. The ends, as they come together at the front, form a double wreath held together by a clasp. Price, \$262.

Fashionable London has elected silver-gilt as its choice for table decoration. Entire services and centre-pieces are shown in it, and the designer seems to have outdone himself over their embellishment. In the 9th drawing there is a small vase in pure Adam style, which may be used for sugar, bonbons, etc. It is entirely chased and gilded by hand and is charmingly graceful. The slender tripod holds an urn shaped bowl in which one sees the acanthus leaves and rams' heads of this style. Its price is \$30.

To exquisitely executed vanity boxes there is no end, none exceeding in popularity the beautiful engine turned engraving such as appears on the box reproduced in the 10th illustration. It measures a little less than 3½ inches across, and is sun-rayed on the top with a pattern at the edge. Engine turning is also made use of for entire toilet sets, cigarette boxes and card cases. It is a revival of a fashion of decoration much in evidence fifty years ago, but improved and beautified by modern methods. This box costs \$21.

GLOVES

We are all apt to look at Paris as a glove centre, and yet it is often the case that in London one may get better bargains, owing to the strong competition and enormous trade. One shop is renowned for the moderate prices of its gloves, which

are of the first quality and manufactured by the best makers. Another reason for these low prices is that gloves are bought by this firm in enormous quantities, making it possible to offer them at considerable reductions. The best quality dog-skin gloves in two button length, fastening with either buttons or a patent clasp, are to be had in all shades of tan and brown for 70 cents the pair. A better quality still is offered for 84 cents. Two button white glaze gloves with heavy stitching are much in demand. The stitching consisting of five rows, making wide bands on the back of the hand. They are to be had either in all white or in white with black stitching at 70 cents a pair. If one prefer the spear point finish, it is procurable at the same price. This glove is to be had also in black. In long, white gloves the values are wonderful. Twelve button gloves of the best quality sell for 70 cents, an excellent 16 button white glaze glove is only \$1.18, while a 20 button length at \$1.95 is admirable. For 24 button gloves is asked \$3 a pair. Short Biarritz gloves with elastic wrists in white glaze sell for 47 cents. Chamois gloves in either white or natural are shown in two button length with heavy seams for 47, 70 and 94 cents.

Tans and grays come in what is known as washable kid, in appearance is an ordinary glaze kid, but which may be treated by soap and water. These are to be had in black and white and all colors at 60 cents. The wrist closes with three patent fasteners. English doe-skin is a popular material for gloves. It is not washable like chamois, but resembles it in appearance, being, however, somewhat softer of finish. White, natural, grey and beaver cost 84 cents for an 8 button musquetaire length, fastening at the wrist with a strap and button. English Cape gloves which are about the same as dog-skin, are procurable in an 8 button length, musquetaire shape, for \$1.42, 12 button length, \$1.90.

STOCKINGS

A very good value silk stocking with embroidered clocks is shown in black and white and eighty colors for \$1.18 a pair. A high lustre French lisle, with open-work rib alternating with a solid rib, is very greatly in favor. It is to be had in black and white and all colors, at 70 cents.

SCARFS IN GAUZES AND SILKS

No house in London is more celebrated than that which has originated a beautiful scarf in silk gauze and crepe, that is renowned the world over. A visit to this shop is an artistic delight, the best secrets of the dyer's art having been accumulated and adapted by this house to the lovely output of goods both for furnishing the

home and for personal wear. The textiles, while kept in touch with the latest fashionable tendencies, cling to Oriental influence, which distinguishes them from all others. The scarf to which the House owes its widespread celebrity, is to be had in shaded colorings, lovely combinations, that are a delight to the eye. Rose and pink, lavender and blue, yellow and green, brown and flame color, and brown and flesh pink, are only a few of the matings of tone. The gauze is washable and lasts indefinitely. The length is 2 yds., 24 inches, the width, 1¼ yds., price \$3.50. Egyptian scarfs are to be had here in all colors, embroidered both in gold and silver; mauve, pink, bronze, green, grey, dark blue and mustard, being a few of the tints offered. Prices range from \$8.75 to \$13.25, according to the elaboration of the design. The length is 2½ yds., the width about 27 inches.

Plain color shawl scarfs are smart with an interwoven silk border, consisting of four bands of varying width. The use of silk instead of satin for these stripes is a new touch, and a satisfactory one. Lovely colors are to be had, pale willow greens, exquisite blues, soft yellows, and so forth. They cost \$6.25, and if one wishes to have them caught together on one edge, making a hood-shaped mantle ornamented with tassels to match, there is an extra charge of one dollar. These measure 3 yards by 43 inches.

Chiffon scarfs printed in Persian colors run to dark tones, exquisite combinations, and are altogether charming. The centres are plain, while through the Persian border there are embossed figures, either squares or large dots which add brilliancy. Such tints as old blue, olive green, brown, and wine color, are beautiful. Measuring 2½ yds. in length, these sell for \$4.50, their width being 22 inches. In double width the price is \$8. These same scarfs are shown for evening wear with spangles, the spangles matching exactly the color of the pattern. Small scarfs in this style are \$12.25, the large ones \$20. Silk scarfs in all-over Oriental patterns adhere very closely to old world colorings. The border is plain, the scarf wide and long. Price, \$3.12.

Inexpensive little scarfs in white, pink and blue chiffon are dotted in gilt, the dots put on in stripes. Either end is hem-stitched, and the price only \$1.50. These for evening wear are dainty. A silk crepe which is peculiar to this house comes in a large scarf with plain centre and a Persian border, at \$12. It is excellent in black with a border of cream tints combined with various Persian shades. Grenadine figured all over in Persian pattern with a broad solid band as border, usually delicately colored, in rose, king's blue, yellow or mauve, comes in 1¼ yd. squares at \$2. Sixty-inch squares are \$4, while a scarf of the same order 3 yds. long and 1½ wide is \$7.

Embroidered net scarfs are fascinating. The net is either white, cream or black, the embroidered design in gold and silver thread combined, the pattern wide on either end, and running all round the scarf in narrower arrangement. These are, as a rule, high priced, but sometimes can be found as low as \$9 or \$10.

Straight capes of cachemire backed satin looped at the back with a tassel to form a hood, are to be had in all shades. The embroidery is machine work done directly on the material. These capes cost \$26.25. Cloth capes are procurable from \$19 upwards.

A VARIETY OF FANCY ARTICLES

At the same shop there are all sorts of beautiful things in artistic materials suitable for gifts. There are small, oblong sachets made from scraps left over from the dress-making department, finished by a fine cord on the edge and which are to be had in all scents and colors at 12 cents apiece. Printed cretonne sachets in charming old English and Oriental designs, strong of sweet lavender, are 24 cents, smaller ones, 18 cents. A novelty



No. 5. Gray rain coat with raglan sleeve and broad stitched plait



No. 2. Corset cover and drawers of lawn and lace



No. 1. Beautiful damask design of "A Midsummer Night's Dream"

is the use of filet net, hand printed in lovely designs and motifs for glove and handkerchief cases. Satin lined, these are 75 cents. There are also very fetching hat scarfs at \$1.12.

Tea cosies are shown in all colors of printed cretonnes, lined in plain cottons to match the outside design, at 70 cents.

Every woman who delights in pretty and original appointments for her table will become enthusiastic over the assortment of candle shades, which are in the daintiest possible colorings carried out with great refinement of taste. For country houses there are Oriental treatments in small fluted shades made from glazed linens in red, green, and blue mixtures, at 24 cts. each. In a wide range of plain colors there is a charming little linen shade with a tiny gold tape at the lower edge and a fancy polka-dot tape at the top. These are the most delicate things imaginable, and make an excellent showing. Many people are already familiar with the lovely linen shades in flowered Dresden patterns. These are lined in whatever color one wishes to have accord with the room furnishings, and are only 10 cents apiece. Empire shapes are fascinating in candle shades, spreading out quite flat from the upper opening and trimmed with a long bead fringe at the bottom edge. These are 45 cts.

Small printed silk work bags are 40 cents apiece. Tiny boxes for jewels or needlework, cushioned both outside and inside are 70 cents. There are little needle cases in fancy silks for 24 cents.

Perfectly plain satin picture frames have an edge from 2 to 3 inches wide. The use of satin for framing photographs is excellent, since in it one can readily match the coloring of bedroom or boudoir. There are two sizes, one at 70 cents, the other at \$1.50, in various shapes.

The ring shape in work bags is indisputably the best for knitting or crochet. In a satin, medium size, these cost \$3.50, while the ordinary shaped work bags are \$1.

It is surprising what delightful things can be found here in the way of cushion covers at very reasonable prices. One may have lovely tapestry squares for 25 cents; silk squares in conventional designs and charming colors at \$1.25, and in Shantung silk there are covers in old Persian patterns at \$1. Everything in this department is up to the very best standard of taste and artistic merit.

BEAD BAGS

There is a wide selection in bead bags both for day time and evening use. The

well created flowered patterns on white backgrounds, worked either by hand or machinery, and are shown at prices varying from the extremely reasonable to the extravagant, according to the amount of work entailed. The lowest priced among these are small purses at 90 cents. Then there are solid colored bags in either gold, silver or steel color. A particularly good value is a gold bead bag on a square gilt frame, lined in gold suede, with a fringe at the bottom. This is made by machinery, and its effect is admirable. Price, \$3.60. Then, to match evening gowns, there are the bead bags in every color, made in an open lattice over a satin lining and pulling up at the top with a cord. All popular shades are shown in these bags, lovely blues and corals being most attractive. These are \$4.25.

PAINTED GAUZE FANS

One cannot pass by this very fetching exhibit. The gauze is painted in conventional, Oriental or flowered designs, with spangles dotted over all. Only one dollar is asked for them. Small silk bags embroidered in ribbon work are 70 cents, and serve either for a small work-bag or to fill with rose leaves or lavender for sachets.

The supply of silk kimonos in every possible shade and design, is unlimited. Excellent ones are to be had for \$13.75, while for the exceptional examples of the skill of the Oriental embroiderer, one can pay as much as \$135. Cotton kimonos are on hand in pinks, blues, greens and so forth. These are washable and cost only \$1.75.

We may get half a dozen really very good handkerchiefs in pure linen, not, of

the silk is so delicate, that it clings delightfully to the figure, making little or no bulk, yet, it is at the same time strong, and wears splendidly. Vests of it with hand-made lace across the bust, in either pink or white, range from \$2.75 up to \$9 or \$10.

UNIQUE FITTED MOTOR CASE

An exquisite piece of workmanship out of the ordinary, is a case that carries in a very small space a wonderful equipment. The shape is the regulation square, opening at the middle top, the size being only 5½ inches long by 5 inches wide. Blue morocco is used for it and it is lined in moiré, to match. The fittings are of solid silver and very handsome. They consist of a full sized card-case with a mirror on one side, a flask, a cologne bottle, a salts bottle, a pencil, a jar for cold cream, a pin-box with a hinged cover, button-hook and scissors. Nothing more complete has ever been turned out in such small dimensions. Its price is \$62.50.

A lovely scarf is of chiffon cloth in stone grey, with a three-inch plaited frill all around the edge, a strip of black marabout being set on at the head of the frill. This comes also in black and colors, and is most becoming, as the frill makes a pretty frame for the face. Price \$8.90; its length a little over 2½ yds. The light evening shades are charming in it.

SMOCKED DRESSES FOR CHILDREN

No style of dress is more becoming to small figures, than the smocked models. If one knows exactly where to shop in London, they are to be found at unusually reasonable prices, one establishment having a large department devoted to these dresses, most of which are turned out by Irish industries, from designs supplied here. For small boys there is an extremely good style modelled after the carter's smock, which hangs from the shoulder and has two box pleats down each side. This is offered in white twilled galatea, smocked in blue. Turned back cuffs finish the long sleeves. Price, \$3.75.

A party frock for boys is carried out in soft white satin, the model varied by a flat yoke above the smocking, which continues down the middle front in a broad band edged in feather stitching. There is a straight belt which passes through



No. 3. Attractive blouse trimmed with tucks and Irish crochet

loops at the sides. This in a 4 year old size, costs \$8.

Washable silks are very much liked for smocked gowns in a quality beautifully rich and sure to give good service. The sleeves at the wrist are smocked tight and flare a little over the hand. The bottom of the skirt is tucked and the gown hangs loose from the smocked yoke. The price of this to fit a girl of five is \$7.50. Then there is a variation of these frocks in a long-waisted model for children a little older, the smocking being carried round as a belt into a deep curve at the front. This is most becoming to childish figures. A pointed yoke embroidered in daisies goes down over the smocking. There is a lovely shade of light blue in which this is shown, but it may also be had in any other color. In a seven year size it costs \$10.50. One size larger than this there is a white cambric gown picked out in green, which is most effective. At the

waist line it is smocked to form a straight belt, but not elongated. The line at the yoke is straight also and there is a flat turndown collar embroidered in a sham-rock pattern. Cuffs flare over the hand, held tight at the wrist, and there are tucks at the bottom of the skirt. Price, \$4.75. The same style is very good in colored materials.

REAL LACE HANDKERCHIEFS

The values in real laces impress one as remarkable, designs being selected and carried out with rare taste. Nothing is prettier than a combination of duchesse and point lace at \$4.27. Another duchesse with quite a wide inset at the corners and at the centre of each side is \$2.44. Limerick is very dainty and fine and is shown in a wide, straight border woven to fit the handkerchief, at \$3.35. Then carrick-macross is always a favorite, and there is a handkerchief of very superior quality in it at \$8.90. These handkerchiefs are fine and beautiful enough for wedding gifts. Linen handkerchiefs with a real Valenciennes edge, just a narrow border, cost, in a size 9 inches square, 55 cts. In a 12-inch size the price is 80 cts.

CUSHION COVERS

A little baby pillow in cambric with a hand hemstitched ruffle, and hand embroidered eyelets, through which a ribbon is run to tie in a bow at the corner, are to be had with any single initial at the center for 94 cts. each.

There are lovely cushion covers, inset with lace. There is one of fine cambric, with cluny and filet motifs combined with eyeletted hand embroidery which sells for \$6.50, the size, 24 inches square.

Another, with bands of cluny insertion, and oblong motifs of filet, enclosing squares of cut work, is \$8.25.

Only \$3.60 is asked for an extremely nice cover which has five cluny lace squares at the centre outlined in a frame of hand veining. This also is 24 inches square.

[Note.—Readers of *Vogue* inquiring for names of shops where articles mentioned "In the London Shops" are purchasable should enclose a stamped and addressed envelope for reply and state page and date.]



No. 6. Checked coat with removable lining of fur

course, in the finest quality, but one that will wash well and give very good service for everyday, for 36 cents, with an embroidered initial in the corner enclosed in a wreath. It is hard to believe that at this price one can have hand embroidery, and though it is naturally not anything wonderful, it is by no means coarse or badly done.

MILANESE SILK UNDERWEAR

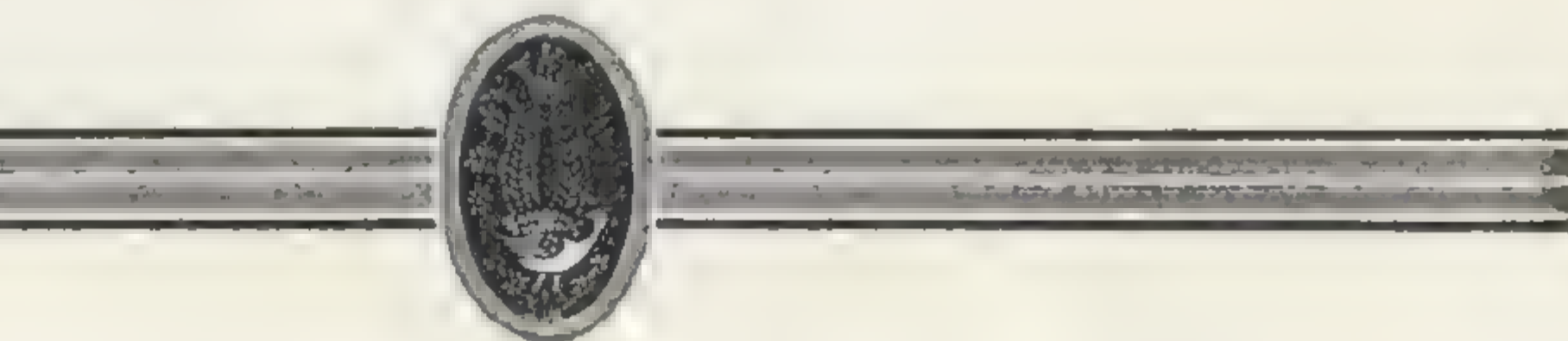
This woven silk is admirable for underwaists to wear under thin blouses. They come with either elbow or full length sleeves, at \$2.60 for the short, and \$3.50 for the long. The front has seven rows of Valenciennes running from collar to belt.

Combinations in this popular silk fabric come at from \$4.50 upwards, trimmed drawers with Valenciennes insertion and edging costing \$8.90. The texture of

THE very idea of shopping in Paris is intoxicating to the average woman and the allurements of this city of fashion are never ending. To sally forth with even a medium sized pocket book is a delightful prospect, and the woman who does not yet know the great shopping centre has a delightful experience ahead of her. Shopping here is in many ways a great contrast to London, for aside from the celebrated houses of the Rue de la Paix and the Place Vendôme some of one's most prized purchases come from wee shops stowed away in unexpected places. Indeed, half the fascination of Paris shopping lies in one's expeditions to quaint little ateliers, sometimes down a back alley or up flights of rickety stairs, where one finds all sorts of treasures in the way of lingerie and millinery. Disappointment, however, is sure to strike one at the first glimpse of the great department shops of which we have heard so much, for in this respect Paris is at least fifty years behind us, and the American department store is a palace in comparison. We miss the broad aisles and the systematic arrangement of our own, but notwithstanding the general confusion, the French showings are wonderful in price and incontestable in point of style, so that up to the last days in the city one is lured back again and again for one more purchase.

UNDERWEAR

Hand-made underclothes in Paris are captivating to every woman, since their values are almost unbelievable to those who have shopped only on this side of the water. The models are the perfection of daintiness, and whether made with lace or embroidery all have a distinct grace of design. It is well always, even in Paris, to keep one's eye open for bargain sales, which are



IN THE PARIS SHOPS

frequent, as by taking advantage of these one gets below even regular prices. There are illustrated, for instance, in the first sketch a nightgown offered at the shopworn counter at \$7.46. It is so exquisitely fine, and cut with such perfect fit, that it is worth being mounted over a lining and made into a little peignoir. The material is the sheerest nainsook, its trimming a lovely Valenciennes, and in the sleeve there is a pointed scalloping with small dots. The empire girdle is formed of two rows of Valenciennes with an eyeletted piece through which runs a broad ribbon that carries round to the back in an upward sloping point. Just below this the gown is laid in three box plaits which give fullness above the shortened waist. The top of the gown consists of a broad piece of lace and insertion laid flat to give the fashionable shoulder. From under this comes the little sleeve with its pointed scalloping and one insertion. The front of the neck is made square by an inset of horizontal rows of lace and nainsook with thread loops at either side through which are tied bows of pink ribbon. The bottom of the gown is finished in a full flounce with a single row of lace. All the details are exquisite, veining being used in every seam.

The second sketch gives another attractive nightgown with bands of embroidery and tucks in its makeup; light blue ribbons run through big eyelets at neck and waist. This is not quite so delicate as the first in quality, and costs \$5.50.

Another lovely nightgown at \$7 cannot be passed by without a word of mention. This is full from the shoulder, with wee

hand-run tucks marking the lower part of the yoke. At the front is a deep point of Valenciennes enclosing a lovely hand-embroidered medallion of single violets. The neck across the front and back is square, with one row of insertion and beading and a fine edging. The sleeves of this gown are bewitching, being almost entirely of lace. There is a flat shoulder piece, consisting of narrow bands of nainsook, each holding a single tuck joined together by Valenciennes, with a wide insertion and broad lace ruffle beyond. These square sleeves are most becoming and original.



No. 8. Blouse of sheer linen batiste tucked in groups

work is nicely done and inoffensive, and the lace used is a good Valenciennes. This also costs \$1.98. It has no opening and slips on over the head.

There are numbers of models with torchon and Cluny lace and no other trimming. A good one has epaulette pieces over the shoulder broken by buttonholes for ribbon, and a square neck finished in the same way. The sleeves are cap shaped with insertions and edging, and for those who like this kind of lace the gown will be very satisfactory. Price \$1.80.

In the fifth model we get back to the standard gown with a high neck and sailor collar and the long sleeves. This continues a favorite with those women who dislike the very sketchy fancy nightgowns which, as a matter of fact, give but poor protection in cold weather. This, beside its Valenciennes insertion and the tiny veinings, has a group of three tucks around the collar and at the sleeves. It is most inexpensive, costing only \$1.75.

Among high-priced nightgowns nothing could be more attractive than those made entirely of handkerchief linen with an eyeletted design extending entirely over the yoke and sleeves in various degrees of elaboration. These are to be had anywhere from \$10 up, lovely models with a great deal of work being shown at this price. There is something particularly refined in this style of gown, and handkerchief linen is always exquisite.

COMBINATIONS

are so inexpensive made to order that it is scarcely worth while to buy them ready made, particularly as there is not a good selection in the shops, and what there is requires a good deal of alteration, since if made with drawers the length is very much more exaggerated than what American women wear, and the corset cover and petticoat are rarely found. A most reliable

maker of underclothes turns out combinations to measure, adding any individual suggestion, at very moderate prices in nainsook of medium weight, excellent for everyday use, and at the same time fine and soft. They are to be had for \$4, in all handwork, of course. Either skirt or drawers are finished with a round scalloping and dots at the neck and on the bottom ruffles, with beading and eyelets for ribbon. The cut is excellent and the shop is patronized by many of the best dressed women, both of America and France. One pays accordingly if there is a further embroidered pattern added on the front of the corset cover. Here one may have also sleeves, if desired, at a very moderate extra charge. Lovely fancy combinations, in sheer material, hand made with just a beautifully trimmed with lace, range in

price from \$6 and \$7 upwards.

What one can find ready made in the shops, however, are hand-made combination slips for wear either under muslin dresses or one's ordinary walking costume. The moderate prices at which these are procurable are scarcely credible. A lovely model which is made of nice, soft nainsook with deep scallops and dots on the skirt and some at the neck, can be had for \$4.60. The lower portion is joined below the hips by a series of small plaits, and all the seams of the princess bodice are put in with veining. The fit could not be improved upon, and it is both a smart and practicable little undergarment.

CHEMISES

in a very charming simple design are made to order for \$2.80, the neck and armholes being finished in fancy scalloping, while slanting up from under the bust comes a broad ribbon passing through eyelets ending in a large bow at the front. There is an inverted plait at the waist line that insures fullness in the seat without bulk in the upper part. The armholes are fully reinforced by a doubling of the material, which makes them strong enough to bear the strain that comes on them. This method of reinforcement is now seen in all the models of the best makers. Lovely linen chemises for evening wear with a band of lace put straight across the top, and ribbon shoulder straps, sell for \$5. The lace has little diamond-shaped pieces of muslin inset, in each one of which there is an eyelet through which an inch-wide ribbon runs.

LACE AND EMBROIDERED PETTICOATS

that we pay anywhere from \$18 to \$25 for here, are to be had in Paris for \$10 and \$12, lovely models with sheer organdie flounces embroidered by hand with lace insettings, and two or three ruffles, at least. One of these elaborate petticoats is shown for \$9.80.

Satin and silk petticoats are absurdly low in price. One may have satin petticoats in any color for \$4.70. These are made of a chiffon satin with a long, full under-flounce on which there is a dust ruffle, an upper flounce being accordin plaited with a quilling at the edge. Still cheaper is a petticoat at \$3.15, this one without the under flounce, but with two little, straight, narrow ruffles on the upper one.

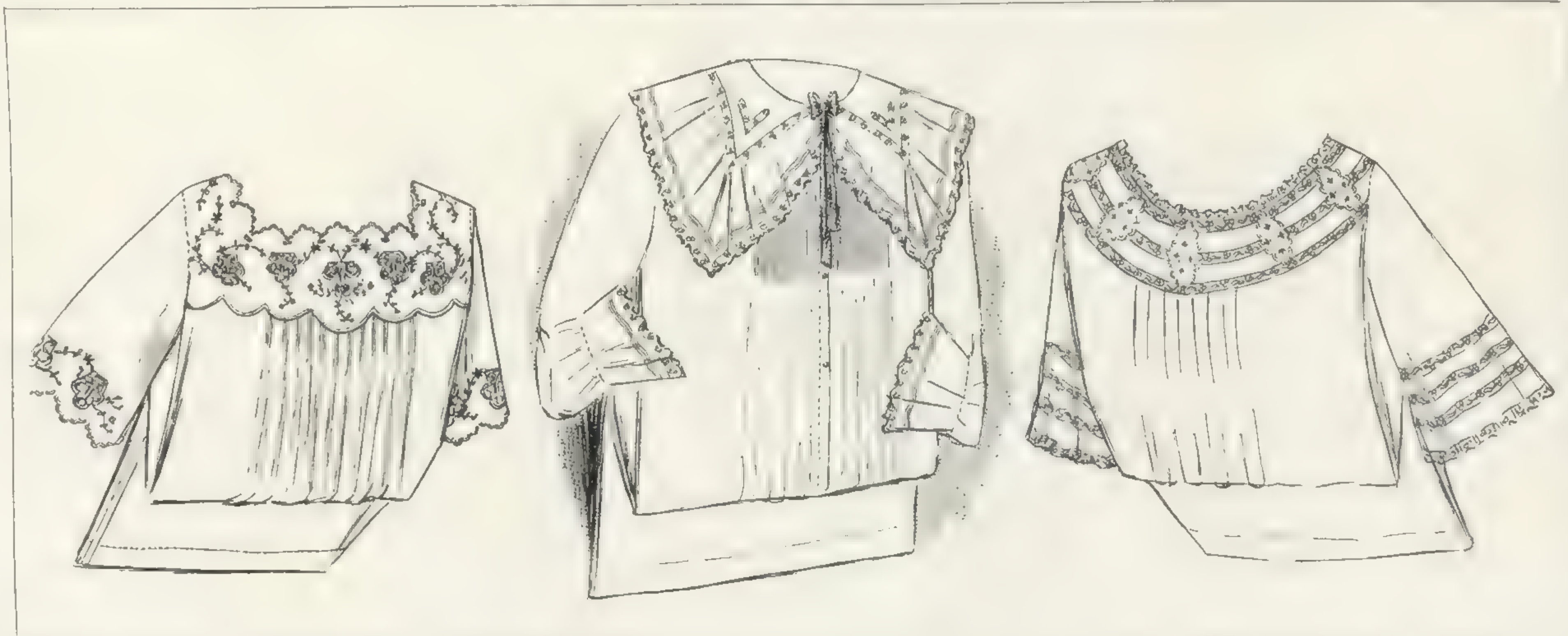
A fashionable black and white petticoat is offered in a variety of silks anywhere from \$3.50 to \$7 or \$8, according to the worth of the material and the elaboration of the striping, some having a supplementary trimming of black velvet.



No. 7. Peignoir of organdie, lace and embroidery, mounted over pink silk

However, in getting an outfit of underwear in so tempting a place as Paris, one must not forget entirely the practical side of things, and lace nightgowns, no matter how inexpensive to start with, are not serviceable for everyday use. The practical-minded woman, therefore, must look about for desirable common or garden varieties. But models at medium prices are not as easy to find as one might suppose, for when we once get away from the elaborate designs, there is but a small choice in hand embroidery, and for the most part it is of that very thick and gross variety which makes the wearer feel as if she were done up in sackcloth. Here and there one may pick up a good model in embroidery, but it is easier on the whole to find something in sheer material, hand made with just a bit of lace, that meets one's requirements, though the third illustration gives a very pretty gown in a combination of open and solid embroidery with scalloping at the neck, and the yoke outlined in beading. The sleeves also have the embroidery. Its material is a substantial nainsook, but not too heavy. Price \$1.98.

The original of the fourth sketch is fine and sheer enough to satisfy a very fastidious person, for although its tiny medallions are only in machine embroidery the



No. 3-4-5. Simple nightdresses in nainsook, embroidery and lace



No. 6. Exquisite tea gown of lace, chiffon and tiny pink roses

TEA GOWNS

This style of gown is one in which the French have no rival designers, their understanding of the personality of a tea gown, as it were, being perfect, and their models so dainty that they elude any attempt to do justice to them in the description.

For example, the exquisite one in the sixth sketch is a dream of color combination, one transparent material laid over the other, this accomplishing a lovely opalescent shimmer that is like the inside of a seashell. The upper part of the dress is of cream lace laid from shoulder to hem in six panels which at the bottom are caught together in pairs with a great bow of pastel-blue ribbon. Beneath the lace there is an under

dress of pink crêpe de chine trimmed with pink chiffon roses and tiny green leaves of baby ribbon. The front of the lace panels is outlined in a band of the blue ribbon, but the other panels open directly on the pink beneath. The long, straight line of the gown is very graceful, the long shoulder being carried out from a round yoke edged in the little roses. The price is \$150.

Hardly less attractive is the lovely peignoir of the seventh sketch, which costs only \$41, and is a mass of lace and hand embroidery put to

gether intricately, and mounted over a rose pink China silk lining. The main material is organdie tucked lengthwise in the bodice and upper part of the skirt, those in the flounce running in curves. The bottom again has straight lines, and Valenciennes insertions are everywhere. The tucks are arranged in panels, each separated by an insertion of Cluny that terminates in a diamond-shaped medallion. The short-waisted effect is accomplished by an inset of Cluny which carries far up the back. The hand embroidery appears in the waist only, finishing the neck in heavy scrolls combined with a carnation pattern. There are heavy dots to offset the foliage and flowers. There is a little vest of bias tucks and lace at the middle front and a V-shaped piece of the same where the embroidered panels meet at the back. The sleeve is one of the most fetching points of the negligée being a series of tucks and lace with a band of Cluny just above the wide frill at the elbow through which is threaded the broad pink satin ribbon that is tacked with a large rosette on the under side. Knots of this same ribbon are caught at the bust and waist, and there is a rosette between the shoulders and the back. Cluny runs down the fronts just inside the full cascades of Valenciennes.

What may be called a lounging or rest robe is to be had in all the light-colored satins very shimmering as to surface, and thick and drapable in quality. These are shapeless garments, just a straight piece of the goods caught together to form a hood at the back of the neck, and hanging straight down over the bust to the floor with only folds of self-toned chiffon to finish the opening and border the edges where the arms appear. There is a lining throughout of chiffon. Price \$25. They are very lovely and becoming in their unbroken folds. Flannel wrappers in various good models with lingerie collars and cuffs cost from \$7 to \$9.

EMBROIDERED DRESSING SACKS

One can find the prettiest short dressing sacks of various shapes in hand embroidery on organdie or lawn at prices ranging from \$4 to \$7. There is always a large assortment of these, and one is sure to pick up rare bargains on the tables where goods are offered that are a bit soiled, which, of course, in the case of lingerie materials makes no difference.

BLOUSES

One could write chapters on the allurements of blouses in Paris, as they are irresistible for the American woman who cannot indulge in handwork at the prices which



No. 1-2. Lovely nightdresses in fine nainsook effectively trimmed with lace beading and ribbon

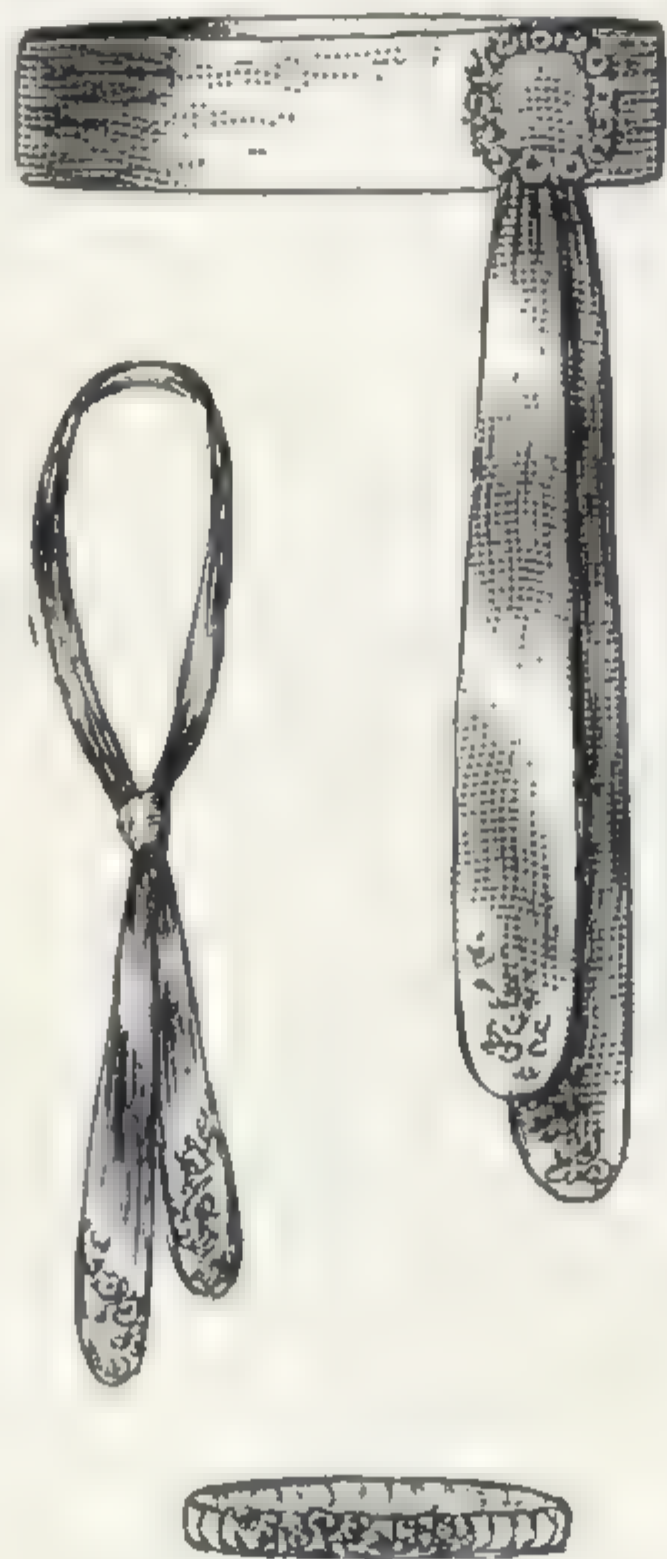
are asked for it here. Of course, in Paris, as anywhere else, for the very best work one must pay good money, but even there medium work is so passable that no one hesitates to buy it. At the large department shops there are lovely blouses, hand made and with hand embroidery, for \$4 and \$5. The cut of these is very good indeed, and their appearance is excellent. There is illustrated in sketch No. 8 a little blouse that cost only \$4.60. Its material is a sheer linen batiste, the entire surface both back and front being run in groups of three-inch tucks. The broad frill is plaited and hemstitched by hand with a panel inside edged in a double scalloping with lozen-shaped dots. The standing collar and the small turn-over cuffs show the same design. At the belt the waist is gathered in and a little bias skirt set on below, which does away with extra fullness on the hips. The opening is at the back under a tuck. In all the seams is found the tiny veining that gives such refinement to French work. For everyday wear such a waist as this is very smart. In the same shop is offered the original of the ninth drawing, a handsome little blouse in real Irish linen with a hand-worked pattern of open eyelets and solid flowers running entirely over it in sleeves as well as body. Between the design there are box plaits and tucks. The frill is scalloped at the edge with an eyeletting inside, and the little turn-overs at neck and wrist are a becoming finish. Price \$7.80.

A maker of lingerie, who comes to one's hotel for fittings and orders, makes extremely good blouses with insettings of Irish lace. The

double frills at the front are edged in lace and lace trims the sleeves and cuffs. The collars are entirely of Irish insertions, and she has the knack, not always found in expensive dressmakers, of both cutting and fitting well at the neck. The material is a good quality Irish linen. Price \$7.

The blouse in the tenth drawing is a good model when one wants something to wear a little more elaborate than the tailored waist. The yoke in Italian cutwork, with its long points on the shoulders and in the front, is perfectly flat and smooth, and very becoming. Lines of tiny tucks run down from this and out into the sleeve to meet its topmost insertion of Cluny lace. The cuff has Cluny at the wrist and again in points that extend upwards. Just above the belt there is an inset of Cluny. The back, save that the lace above the girdle is omitted, is just as elaborate as the front. This costs \$9.80.

Among the waists offered by the high-priced makers is the original model in the eleventh drawing, giving a change from the universal frill. It is made from one of the very smart figured linens, a white ground with an antique blue circle broken across the middle. Into this is woven a solid blue band with white dots broken, which is carried down the fronts from neck to waist. The fastening is unique, consisting of a band of heavy crochet lace of very open pattern. This is placed directly at the middle front and has openings large enough to serve as buttonholes for the rows of crochet buttons. Lace runs out on the shoulder in an epaulet, and is carried down to yoke depth, both back and front. Underneath



No. 13-14-15. Belt, garters and cravat trimmed with ribbon roses

the arm, and out of sight in the drawing, there is a square armhole arrangement that is different from what one usually sees, and is very good. Tucks are carried around the arm up to the elbow, and the cuff is a band of the lace with a fold of blue outside. The collar, like the rest of the waist, fastens directly at the middle front, and is topped by the crochet. Two rows of the deep blue banding run down the middle of the back. Exquisite sewing goes into this and it is unique in style. The price asked for it is \$16.

I recommend no shop more heartily for blouses of exquisite workmanship than one in the Rue Cambon where a blouse is as carefully fitted as a ball gown, the needlework being something that one rarely sees these days. The linens are of the finest possible weave, delightfully silky in texture, and the embroidery is perfection. Here, of course, one gets something quite out of the ordinary, and the discriminating purchaser is willing to pay the price for which she gets so full a return. A feature of the house is the special cut of the waist just at the front of the shoulder where a careless treatment is sure to result in an ugly hollow. Here it is manipulated in such a fashion that it lies as smoothly as if mounted on a lining.

Nothing is more popular or more exquisite than the white linen blouses laid in small tucks and box plaits with a scalloped and dotted frill falling to one side at the front in a double cascade. Bands of dots in graded sizes form the cuff and collar and a band down the front, tiny scallops turning over the top of the collar as finish. There is a deep frill over the hand. The boning of the neck is perfect. For such a blouse is asked \$19. Striped linens in a variety of colors are made up into simple blouses at \$10 or \$12 with a double frill and box plaits. Unmade Irish lace waists of lovely patterns, combining a fine background and large flowers in relief, may be had for \$8.

CHIFFON VOLAGES

Paris shops are full of these transparent coverings for lingerie waists in net, chiffon or voile, one of which is given in the twelfth sketch. If it were not Paris one would scarcely believe that for \$2 one could get so charming a little jumper, with its pattern in hand-made ribbon embroidery. They are to be had ready made in dark blue, black and brown, and other colors may be ordered. A simple white blouse is transformed by a volage into a waist of importance, and the beauty of a real lace blouse is often enhanced by being veiled.



No. 12. Transparent jumper to be worn over a light blouse



No. 9. Irish linen blouse with hand worked pattern of open eyelets



No. 11. Smart blouse of figured linen in blue and white

EMBROIDERED FLAT COLLARS

Great boxes of embroidered collars are displayed on the counters of the large shops, all sorts and kinds jumbled up all together, each one attractive in itself, and at wonderful prices. All of them are beautifully embroidered by hand on fine materials. The laces used are good and serviceable. A little plaited frill having a fancy hemstitching as its only trimming, makes an excellent, simple tennis collar, and costs not quite 60 cents. A new design and an extremely pretty one is a double collar, the under section having an edge of maline lace, the upper collar buttonholed by hand and inset with medallions of Venetian. This was one of the most expensive, and cost \$1.85.

Hand embroidery and Cluny are used to trim another model, the quality of the linen being medium heavy, the design a combination of eyelet and openwork, and the edge buttonholed inside the Cluny. Price 95 cents. Nothing could be better value than a collar and cuff set on sheer lawn with an edge of Valenciennes. The work is good and the whole set sells for 78 cents. An upstanding collar with a frill was 78 cents, its decoration being rows of drawn work and hemstitching, with a double bow at the front. Everyone likes a design that shows dots, and a collar with rows in graded sizes, and a tiny vine around the edge, is particularly fetching. It is on very fine muslin with a Valenciennes trimming. Price 85 cents. A model with insertion of Cluny supplemented by circles of embroidery cost \$1.58.

A shaped and plaited frill of fine white net, large enough to fill a whole jacket front, the edge cut to fall in uneven lengths was marked \$1.60.

RIBBON NOVELTIES

Paris has gone mad over decorations of tiny satin roses. A lovely ribbon belt with a cluster of satin roses and rounded ends is reproduced in the thirteenth drawing. There is the greatest charm possible in such a girdle with a frock of light materials. It costs \$8. It is attractive in pale blue with pink roses, also in pink with mauve roses. The little tie in the same drawing costs \$3, and is in lavender with green roses.

In drawing No. 14 are illustrated a delightfully fetching pair of mauve satin garters decorated with ribbon roses in three shades of pink. These are lovely in colors to match one's underwear or peignoir, for when wearing a tea gown most women discard corsets and the round garters are necessary. Price \$3.60 the pair. The cravat is the same price, also in lavender satin with garlands of roses. These fascinating bits of neckwear on lace or lingerie blouses are the latest thing.

BLACK RIBBON WITH JEWEL SLIDE AND PENDANT

The variety of designs in this popular

trinket to be seen in Paris is unending, and even in genuine stones by no means expensive. The latest idea is to frame the slides in platinum with an open design inside. One of the shops is showing these oblong platinum slides enclosing tiny baskets holding each three pearls, the foliage marked by tiny brilliants. Where the two ribbons from the sides join there is an open circle also with a basket, a slide coming in again below this. The ribbon with the slides complete costs \$80. Any number of pendants to match are to be had ranging in price from \$40 upwards, according to the elaboration and the number of stones used. A beautiful pendant formed of a circle of pearls and diamonds with a basket motif repeated is a high-priced piece, but others may be found for less that are equally effective. A handsome brooch of ring form makes a lovely pendant.

ARTIFICIAL JEWELRY

Nothing in Paris is more characteristic of the city than the alluring shops of the Rue de Rivoli, with their dazzling show of imitation jewelry, which there refers to quite a different article from that which we generally associate with the name. The French manufacturers have the art of repro-

ducing the real down to perfection, imitating every trick of the jeweler in making their wares perfect. A brooch of brilliants and black velvet is one of the fashionable novelties of the season. The centre is filled in with the black velvet and the brilliants at the edge are so beautifully handled, set low in a beaded silver rim that it takes a great deal of examination and a good deal of assurance to convince one that it is not the real thing. The fine beading tones down the glare of the imitation stones and lends them the fine gleam of the genuine diamond. Such a brooch as this costs \$15.

It is hard to leave one of these shops without purchasing everything in sight, for their fascination runs away with even the most hardened shopper, and one is tempted to make a collection of hatpins, pins for the hair, chains, etc. A fetching novelty is a hatpin the head of which unscrews to form a pendant. This is shown in imitation of one of Cartier's latest designs, the shape circular with a pearl at the centre and rows of brilliants running out to the edge in half circles. There is a loop on one side by which it may be attached to the chain when it is worn as a pendant. This costs \$10 and is an extraordinary imitation and most effective. Hatpins set with rhinestones straight around the rim with wheel spokes connecting them with a centre stone cost \$1.50 and \$2.

Tortoise-shell pins for the hair are to be had in great variety, from showy ones which are horseshoe shaped, set solid in brilliants, to simpler ones with exquisitely delicate designs of foliage and flowers on either amber or the darker shell. These last are to be had for \$3 the pair, and one may get the more elaborate for \$8 or \$10. One sees the same thing in shops here at exactly double the price.

There is a most attractive little velvet band for the neck, imitating the design of the ribbon slides that are illustrated. This with three slides in good brilliants and small French pearls costs \$7.50.

Lovely enameled buckles can be picked up for very little in various shapes. A dark-blue oval with a gilt rim is \$2.75, and there are quantities of others in mauve and green. Long jet chains, either bright or dark, cost from 75 cents upwards. Scarf scarfpins are only \$1.50 apiece and make charming little souvenirs for one's boy friends.

SMART FROCK FOR CHILD

A child's dress in white marquisette trimmed with hand-sewn beading is one of

the models of a maker who has gained a great reputation in his designs for the younger generation. He has the art of evolving quaint and becoming styles that are distinctly smart and yet which never depart from simplicity and refinement. This season he is using marquisette for children's dresses, and it is an especially happy departure for cold weather, for it has none of the chilly look of the ordinary white materials, and the bead trimming is extremely fetching. The long tunic has a border of it as illustrated in sketch 16, and it is seen again on the sleeves and at the empire waist line and sprinkled lightly all over the skirt. A yoke at the shoulders is heavily beaded, then around the low collar as finish there is a twisted cord of beads strung very close. For a child of twelve years this costs \$60, which of course makes it by no means a cheap frock, but one is willing to pay the price for its originality and charm.

ARTIFICIAL FLOWERS

Nothing has greater attraction for the shopper in Paris than the wonderful artificial flowers which reproduce almost perfectly the natural blossoms. An exquisite full-blown American beauty, the petals of fine all-silk fabric, the stem of rubber and beautiful glossy leaves, sells for \$1.80. It is so real that even a close observer is deceived. White roses with a good deal of foliage are to be had at \$1.40, and without foliage the price is \$1. These are sold in a quaint little shop in a side street, up several flights of stairs. The orchids are the most wonderful I have seen anywhere,

and combined with asparagus foliage they look as if they might have come straight from the florists. Price \$1.40. Then there are great pond lilies, which are so fashionable with black gowns this season, and quantities of gardenias and camelias—in fact, anything that one asks for can be produced from the deep drawers and closets that line the room. A gauze rose has been particularly the vogue in Paris, both for millinery trimmings and to wear at the corsage. This has both the foliage and the flower itself in transparent, fine crinoline, and costs only 25 or 30 cents apiece. The dead-white ones are very pretty and they come also in pale pinks and yellows.

BANDEAUX FOR THE HAIR

are most tastefully made at a wee shop, being without the stiffness and rigidity that spoils so many coiffure decorations. Among the simpler things one may have a length of antique gold or silver ribbon to wind in and out through the hair. This is wired at either edge so that it can be bent into shape, and at each

end has wired loops wound in tape by which to pin it in securely. More brilliant are bandeaux of fine black net studded with rhinestone dewdrops, colarettes of velvet ribbon being shown in the same style.

HANDKERCHIEF LINEN WITH COLORED DESIGNS

There are many odd things that are requisite for the wardrobe that can be found in Paris, and Paris only. For instance, it is impossible to purchase in New York the handkerchief linens with colored patterns outside of a few stereotyped dotted and striped designs, but one small French maker is enterprising enough to have his linens woven especially for him in lovely blocked and plaid patterns that are the height of fashion for blouses. These he is willing to sell in 3 or 3½-yard lengths, answering for a shirtwaist. Blues, mauves, greens, reds, etc., are shown in a variety of smart patterns. One that particularly appealed to me is a cross-bar plaid of dark blue on white, the edge of the material having a solid band of blue from 5 to 6 inches wide. Enough for a blouse costs \$5.60, and one has something quite out of the ordinary.

GLOVES

It goes without saying that one buys a stock of gloves in Paris, and though prices have gone up in the last year, they are still reasonable compared to what we pay on this side of the water. Twenty-button length white glace evening gloves are to be had for \$2.45 in the second quality, which is quite good enough to suit anyone, besides being a far more sensible purchase if one's hands perspire freely, in which case gloves go fast in any quality and it is not worth while to pay more. A sixteen-button length glove, also white glace, is \$2.05. A good little eight-button Biarritz glove with a loose wrist in white kid costs from thirty-five to forty-five, these prices varying even from month to month. Walking gloves of kid in black or colors sell anywhere from sixty cents to \$1.20. There is an excellent glove that is procurable only if made to order, a sixteen-button length in white kangaroo, a skin that is between suede and chamois in appearance and very smart for morning wear or with wash dresses in the summer. It costs \$2.10 a pair and wears forever.

STOCKINGS

Plain black silk stockings with embroidered clocks in a sheer and fine quality of even mesh, sell for \$1.40 per pair. These are reliable and extremely serviceable and will be found more satisfactory than any other black silk stocking sold in Paris at the same price. An excellent white silk stocking without the clock is \$1.25. These are amply long and wide at the top, while the ankles are woven after the best shape and fit perfectly. One should always look through the collection of odds and ends in the bargain boxes that are to be found at these counters, for here there are stockings in colors that are of unusual value. One can get browns and blues with clocks as low as \$1.25, while exquisite shades in either plain or open rib sell for \$1.60 and thereabouts. Embroidery is also found in lovely patterns and in such colors as lavender, pink, pale yellow, and so forth, for \$2.15.

CHILDREN'S KIMONAS

How perfectly adorable are the little kimonos for children, beginning in sizes for the tiniest creatures at prices from \$2.40 to \$10. If requested, this house will send a catalogue with prices and descriptions of designs and colors, and directions for taking measures. Samples of materials cannot be sent for the reason that the garments arrive directly from Japan, ready to wear, but one can of course give suggestions as to the kind of pattern, whether large or small and the coloring desired.

Note.—Upon the receipt of a self-addressed, stamped envelope Vogue will be glad to send its readers the names of shops where articles mentioned in "In the Paris Shops" can be procured. Please state page and date and be explicit as to what materials are desired.



No. 10. Attractive blouse trimmed with Italian cut-work, tucks and cluny lace

IN THE WESTERN SHOPS

THE scarf is more than ever popular, being offered in a number of new materials and combinations. For daytime wear black satin is often chosen, lined with the same material in black or white, the cheapest marked \$6, and the most expensive \$25. The price varies according to the quality of satin and the ornamentation of the long tassel into which each end is shirred; where satin in Persian coloring is used for lining, the price is \$8. A very smart one suggestive of mourning is of dull black moiré, satin lined; price \$10.50. Black velvet is the material used for another, the soft lines being maintained by the charmeuse lining, price \$13.50. Marabout is used very effectively for trimming, particularly in the scarfs of chiffon intended for dress wear, these cloudy wraps being cunningly weighted so that, although light, they drag around the figure with clinging grace. One marked \$25 is made of two thicknesses of chiffon; the outer one thickly powdered with gold beads, this having a marabout edge and being made up in any desired color or combination of colors. Equally effective but more perishable than marabout is the swansdown, used to trim a series of evening scarfs made especially for young girls. They are of crêpe de chine, in white, pale blue and pink, with five narrow bands of swansdown running the full length of the scarf. Price \$25.

READY-TO-WEAR FROCKS

To the uninitiated the display of garments in the modern ready-to-wear shop is something of a surprise. We have become accustomed to suits and overcoats, but the smart little afternoon frocks, complete and ready to wear, fill one with amazement, so excellent are they in cut and material and so moderate in price. The three sketches are all good examples of all-in-one autumn models which may be found there. The first is of henrietta cloth, in Copenhagen blue, softened towards the skin by a yoke and under-sleeves of heavy white lace, covered with blue net, the yoke being finished around the neck by a narrow piping of black satin. The bodice (which is lined with thin white silk) is cut without a seam on the shoulder in kimono effect, the three-quarter sleeve falling gracefully over a tight under-sleeve. The embroidery is done in soutache, in navy and Copenhagen, with touches of black floss silk. A long, nar-

row panel effect is given in front by two rows of small cloth-covered buttons. The fulness of the skirt, which is arranged over the hips in tiny plaits, is caught at the knees into a deep band of the material—this producing the modish long, straight, confined lines without interfering with actual comfort in walking. Price \$25.

The second frock is excellent value at \$20. Made of French serge, in a fine close weave, it is a very good frock for the off days between seasons. The lines are exceedingly graceful and give the youthful school-girl appearance which has been so popular all summer. The skirt is long, the front being absolutely plain, but for a scalloped line of heavy soutache braid trimming which runs as low as the knees, and the fulness on the sides is caught into a silk-covered buckle low down on the ankles.

Chiffon cloth in petunia shade, with tiny pin-stripes of black, is the material chosen for the afternoon gown in sketch three. The fulness of the skirt is caught and held in the deep band of petunia satin which encircles the skirt and runs panel fashion up to the yoke in front. The yoke and under-sleeves of darned lace, with little ruffles, strike an attractive note of softness. This model is also done in taupe and blue. Price \$75. The figure in sketch four shows a simple, smart suit of smooth cloth, the plain lines of which are unbroken except for the bone buttons that match the cloth closely. It is semi-fitting, with none too much fulness in the skirt. The original model is seal brown, but it is also made in blue and black. Price \$37.50.

TWO FETCHING BITS FOR THE HOUSE MISTRESS

Two articles which caught my eye in a house-furnishing shop are pretty enough to justify this sudden change from clothes to furniture. The first is a workstand of solid mahogany, shaped like a basket, and set on long, fine legs. It stands about 30 inches high. The lower part of the basket has a drawer with dull brass handles. The shape is quite unusual and very decorative.

The second article is the little boudoir



No. 4—Simple cloth suit trimmed with bone buttons



No. 1—Afternoon gown of blue henrietta cloth

mirror shown in the fifth sketch. The frame is moulded in a design of full-blown pink roses and leaves with a ribbon bow at the top, all enameled in natural colors.

It is extremely dainty. The size is 11x15 inches, and price \$9.

EMBROIDERED SLIPPER TOES

Most women who make the pilgrimage to Paris bring back with them French dress slippers. Not that the French make is to be preferred, but on account of the embroidered toe, which it has been next to impossible heretofore to get outside of Paris. This difficulty has been remedied, however, by the importation of the embroidery and its application to the American slipper, which all will agree

is the happiest combination. One shop is showing a set of dress slippers, mostly of satin, all having this embroidery. One pair, intended for a bride, is made of white satin, the embroidery being done in dull white silk and crystal beads. Another pair is of yellow satin in an exquisite gold shade. This is made especially to take the place of gold leather and gold tissue, neither of which is practical. The embroidery on this pair is of silk combined with gold sequins. A black pair has black silk embroidery interspersed with tiny cut-steel beads. The price is uniform, \$15. The same shop has very attractive velvet pumps at \$8. Black is the color in stock, but the slippers are made up to match any gown for the same price. Here there is also an interesting collection of shoe buckles, ranging in price from \$1 to \$12 per pair, and

quite a new idea in ornaments for dress slippers. This is made of ribbon (satin, velvet or moiré), in bat-wing loops which lie close against the instep. An effective square buckle of rhinestones hold the loops in place in the centre. This is decidedly smart as well as practical, it being arranged so that it can be changed from one pair of slippers to another; \$6.

HANDKERCHIEFS

A consignment of handkerchiefs just received from Europe shows several novelties. Among these is the dainty hand-made Armenian lace, which in the tiniest edging on a hem-stitched border costs 35 cents, while the wider edge with more hemstitching costs 50 cents apiece. At 25 cents there is a wide range of choice (1) fine lawn, hemstitched with fleur de lis, spray or flowers or wreath and initial in one corner; (2) Irish linen with plain initial; (3) plain linen with Christian name embroidered in full in corner. (There are a hundred names in stock from which to choose.) Tiny handkerchiefs which may be tucked conveniently into one's glove run in price from 25 cents up. At one dollar is a very dainty one with cut hem decoration; and in the sheerest linen with beautifully embroidered corners and lace edge is another at \$5. A touch of color to match the suit or necktie of the school girl is given in a scalloped edge of Madeira embroidery marked 50 cents.

[This department is conducted for the convenience of those who live far from the Eastern cities. For addresses as to where the articles mentioned are purchasable, apply to Vogue's Western office, 652 People's Gas Building, Chicago. A stamped and addressed envelope should accompany each inquiry.]

IN THE PHILADELPHIA SHOPS

CHAFING dishes, like all other articles of house-furnishing, should be chosen with regard to their beauty of line as well as their convenience of mechanism. The style shown in sketch one can be recommended to fill both needs, for its beauty and simplicity of form may be seen at a glance, and its large alcohol lamp assures a strong flame to cooking purposes. This article is made of dull copper—a material much used now for cooking utensils—with handles and square stand of ebony. It is suitable for use in the library or den, or, in fact, at all informal supper parties. The inner pan,

designed to hold the food, is coated with an excellent ivory enamel. The admirable finish of its every part, together with the lovely color combination of black and copper tones, make it well worth the \$13.50 asked for it.

REVOLVING TEA-TABLE

In the second sketch is shown a handsome tea-table of dull-finished mahogany, finished with inlaid marquetry. In appearance it is like the usual low, round table of generous proportions, but it has the additional feature of revolving and thus bringing—

(Continued on page 62.)



No. 3. Simple model of petunia chiffon cloth and satin



No. 2—Frock of French serge trimmed with soutache



No. 5. Boudoir mirror, the frame moulded in the design of roses and leaves



THREE SIMPLE EVENING TOILETTES

For "Fashion Descriptions" and prices of patterns see page 90



TAILOR GOWNS IN CLOTH, VELVET AND VEL-
VETEEN, SHOWING NEW LINES IN COATS AND SKIRTS



**BROCADE, CHIFFON AND VELVET ARE
EFFECTIVELY COMBINED IN THIS MODEL**

For "Fashion Descriptions" and price of pattern see page 90



Mushroom hat of old rose and gold brocade, trimmed with a shirring of dull blue satin, bordered on either side with strips of skunk fur. Ornaments in rosebud effect formed of gold, silver and tapestry braid



Picture hat of velvet, faced with satin and trimmed with a wreath of white flowers



Hat and neck piece to match, made of Cevit cat. A Marie Crozet model with brim of taupe velvet. Taupe aigrette. The neck piece closes at the center back, and is trimmed with shirrings of taupe velvet



Hat of gray moleskin which droops on either side. On the top are large pink moss roses and the back is filled in with black and gold lace



A Paul Poiret model of gold and silver tapestry, with a brim of natural brown fox fur. Tiny bow of twisted gold and silver cord. Lining of cerise satin



Dark fur and beautiful flowers, of delicate tint, are combined in this turban. The crown is of pale pink and white lilies on a foundation of white net. On the brim is a band of skunk



Hat with a full puffed crown of King's blue velvet, and a transparent brim of silver lace. A band of skunk around the crown and an aigrette of King's blue put on toward the back



Hair ornament of Alice blue ribbon with frills of gold lace and Marie Antoinette roses formed of pale pink satin with green leaves. Scarf and muff of white satin veiled with black chiffon, trimmed with deep border and flowers of black satin



Hair ornament for theatre wear, made of American beauty velvet ribbon and rich gold braid, with loops of velvet ribbon placed flat at the upper left side.



Toque of opossum fur with a crown of large purple wood violets. Blouse of dark blue crêpe mêtore with a transparent yoke and collar of palest pink chiffon

EFFECTIVE MODELS IN
MILLINERY, FASCINA-
TING COIFFURE ORNA-
MENTS AND AN ADORA-
BLE SCARF AND MUFF

From L. P. Hollander



THREE ATTRACTIVE MODELS SHOWING YOKE AND TUNIC EFFECTS



Copyright 1910 by Charles Frohman

Hassard Short, Jane Laurel, Morton Selton, Isabel Irving, John Drew and Sibyl Thorndike in Act I of "Smith"



S E E N o n t h e S T A G E



A NOBLE theme, presenting broad moral and dramatic possibilities, was chosen by Jules Eckert Goodman for his most recent creative effort and he has handled it so well that the finished product stands as one of the two really vital plays presented thus far this season. Long before the end of "Mother" was visible—at the Hackett Theatre, on the evening of its premier—the discerning portion of the audience recognized that whatever failure Mr. Goodman might previously have encountered was not to be repeated in this instance, and when it was over the opinion prevailed that in addition to building a play possessing essential qualities of entertainment, the playwright had, furthermore, succeeded in driving home a story of remarkable ethical value.

While it is true that there is too much heart-wringing and that the self-sacrificing spirit of one of the characters for a sister is overdone, nevertheless, these are but such defects as can most readily be remedied. The point at issue is that a play of flesh-and-blood fibre has been written and, quite as important, it is so well played that one is prompted to accord almost as much praise to those handling the various rôles as to the man who conceived them.

If ever there were a fitting demonstration that a man's best and most loyal friend is his mother, it is embodied in this play that has interested New Yorkers so much during the brief time of its presentation. The gratifying part of it crops out near the close of events, when the maternal sacrifices and sorrows are wiped away in the victory which comes to the fine little woman who has stood staunch through all her troubles. No finer example of unvarying devotion, to a son that has disgraced himself and to another following in the path of his brother, has been revealed on the stage within our recollection. We may occasionally become fretful in the presence of the masses of pathetic incidents introduced, but to deny their dramatic strength in the hands of the craftsman is entire-

ly out of the question.

At the outset, *Will Wetherell* (Frederick Perry) comes to his widowed mother, after a four years' voluntary absence from his old home, to borrow \$10,000 from the estate to further an alleged business project. The sum, he declares, will relieve him from financial difficulties. Really, young *Wetherell* has helped himself to funds of an institution in which he is cashier, that the extravagances of a selfish wife might be gratified. He needs the money to make good the defalcation and his failure to obtain it, or a properly endorsed note, means a possible term of imprisonment.

But the self-centered and weak *Wetherell* has already borrowed frequently from the estate and he has never even paid the interest on the loans. To protect the interest of *Mrs. Wetherell* (Emma Dunn), her second

"Mother" Proves Strong and Well Played
—"Smith" Not Worthy of Mr. Drew's
Efforts—One Revival Thus Far—Some
Pantomime and an Early Demise—
"Hans, the Flute Player" at the Manhattan



Miss Ivy Troutman, now playing at Daly's Theatre in "Baby Mine"

son, her two daughters and the "twins," *John Rufus Chase* (James Brophy), the family friend as well as the family lawyer, advises against further indulgence. Standing between her desire to give her favorite boy anything she can and the necessity of seeing that her other children are not beggared, *Mrs. Wetherell* is compelled to refuse. Then *Will*, leaving in anger, goes out to forge his mother's signature to a paper that she afterwards, in order to save him, acknowledges to be her own.

Meanwhile *Walter Wetherell* (Albert Latscha), having fallen a victim to a designing woman of the stage—who happens to be the elder sister of his brother's wife—demands that *Mother* lend him something from the estate, as she has *Will*. He wants to train the voice of his fiancée for opera work. It is a rather heavy

burden to heap upon the shoulders of the already overwrought *Mrs. Wetherell*, but maternal resourcefulness finds a way out of the dilemma, and a clever one.

Pretending to be delighted, she succeeds in getting *Walter* to bring in *Elizabeth Terhune* (Jane Corcoran) and, in seeming to congratulate herself upon the prospective addition to the family, paints a poverty picture with such facility that *Bess* stalks from the house, after having upbraided her intended for having lied about his money, in a trail of language as picturesque as it is vigorous.

For two nights, thereafter, *Walter* disappears, and in the midst of her troubles, that include her endeavors to straighten out a love tangle involving both her daughters and *Harry Lake* (John Stokes), *Mrs. Wetherell* has a hard time of it. But her stout heart and good fortune straighten out the tangle, bringing both of her sons home to her, sending *Ardath Wetherell* (Minette Barrett) away with *Harry Lake* in supposed elopement fashion and showing *Leonore Wetherell* that it was *Ardath*, and not herself, that *Lake* had all along loved.

There are several strong and well played scenes in "Mother." One of these takes place in the second act, when *Will Wetherell* staggers home after having been deserted by his shameless wife in the midst of his deep trouble. He has come to complete, as quickly as possible, the upbraiding he feels must be heaped upon him by the members of the family he has so villainously treated. His eyes are half-shut in the agony of sleepless nights, his articulation is thick, his body aquiver with nerves near the snapping point.

Instead of finding the family ready to pounce upon him, he learns that in council they have all agreed to give up their portions of the money left them by their dead father to save a son and brother. Thus the mother finds her boy again. As Emma Dunn and Frederick Perry played it, this one bit was one of the finest exhibitions of dramatic repression imaginable. Mr. Perry's task was peculiarly difficult, yet he never overstepped the line of good

taste and Miss Dunn did her share of the work with the sure touch of the veteran artist. To this splendid player fell the major portion of the honors of the opening night, for her rôle is the most important in the play and one that it must be grateful to undertake. As for the remainder of the company, all did so well that no special comment seems necessary. "Mother," as it is now being presented, is worth while to anyone.

"SMITH"

IT is a pity that the best and most finished light comedian on the American stage, John Drew, should not have had a stronger play for his use than "Smith," now at the Empire Theatre in its first run in this country. Last year this admirable player was given only a fair dramatic vehicle by the same author, but in this instance the material with which he has to work offers even fewer opportunities.

The vogue which W. Somerset Maugham has had in England and which Charles Frohman has helped to give him in the United States, seems almost wholly due to this writer's facility for composing dialogue that is often brilliant and nearly always snappy. The utterances of Mr. Maugham's characters, in point of fact, are so bright that we are forced to believe that people in real life, under similar conditions, would hardly be capable of them.

Inasmuch as this playwright's apparent knowledge of play mechanics is not extensive and as he chooses to rely for his effects chiefly upon dialogue, it is not remarkable that the works he has written lack a proper amount of action. "Smith," an exploitation of the shallowness of a certain branch of English society, is no exception to Mr. Maugham's established rule: it abounds in cleverness of speech, but it is superficial to the last detail.

Contrary to the supposition of the uninformed, *Smith* is not a man but a woman; and even this distinction, one of the characters tries to rob her of by asserting that as a servant she must not be so designated. Nevertheless, servant though she be, she proves in the play's course vastly superior, in every way, to her mistress and her mistress's useless associates. They, typical of the class they represent, are people with far too much leisure time to enable them to think or perform anything but utterly selfish thoughts and acts.

Bridge, to them, is a game far more important than the performances of the duties of citizenship and even the death of a baby child of one of their number prompts only displeasure that a game must be broken up. The only human beings in "Smith" are *Thomas Freeman*, brother of an English society woman, and *Smith*, herself.

Freeman has come back from Rhodesia, after an eight years' absence, to visit the home of his sister and to find a wife to help on in the large farm he is operating. He finds his sister married to an elderly barrister, surrounded by women of her own sort and a young cub who exists upon the financial scraps thrown to him by the *Dallas-Bakers*. This young man, at the age of twenty-eight, admits that he is content to take *Mrs. Dallas-Baker* about for the meals he receives and an occasional ten pound loan.

"I would far rather be a 'tame-cat' or a 'poodle-dog,'" says *Algernon Peppercorn*, "Than to sweep a street crossing." But *Freeman* (John Drew) plunges into his quest for a wife and directly is snared by the girl who threw him over eight years before, because his fortune was swept away on the stock exchange. Fortunately, *Emily Chapman* (Sibyl Thorndike) is brought to her senses by the crisis of matters and releases *Freeman* from what is too evidently a willingness to discharge what he feels to be an obligation.

It is at this juncture that the troubled Rhodesian's eyes fall upon the comely *Smith*. His first proposal brings a bewildered rejection, but later both these flesh-and-blood people realize that they have come to care for each other and the curtain drops with the future bright, in so far as they are concerned. Mr. Drew did as much with his rôle of *Freeman* as was possible and Mary Boland as the demure *Smith*, acquitted herself with considerable distinction and managed to make the part a thoroughly charming one. The excellent playing of Isabel Irving in the heartless character of *Mrs. Dallas-Baker* seemed a waste of good effort—which was likewise true of Hassard Short's presentation of the rôle of *Peppercorn*, Morton

Selton in the part of *Herbert Dallas-Baker* and Jane Laurel and Sibyl Thorndike.

"DIPLOMACY" —A REVIVAL

THAT well-timed and appropriate revivals of plays of distinction may be made moments of exceptional interest in present-day dramatic offerings is being proved by those managers progressive enough to make such ventures. Last season we had, among others, the notable revivals of "Caste" and "Jim the Penman." The first to

indicate that sufficient time had not been given to rehearsals.

Those appearing in "Diplomacy" are nearly all experienced and seasoned players and both have done and can do better than upon that evening they faced a New York first-night gathering in the Sardou play. Miss Chrystal Herne—though hardly the most competent person in the cast—achieved signal credit as *Dora*, a rôle she appeared to understand, and played with well governed temperamental display. Thurlow Bergen, too, in the character of *Count Orloff* found much that was congenial to him, his appearance and manner indicating faithfully the continental ele-



Milton Sills as Julian Beauclerc, and Chrystal Herne as Dora, in "Diplomacy"

ment of the personage he was impersonating.

But the *Henri Beauclerc* of Charles Richman seemed lacking in the finer qualities which such a man must have possessed, while Milton Sills barely suggested the accomplishments which, by divine right, belonged to the diplomatist. Miss Florence Roberts will undoubtedly make more of the part of the intriguing *Ziowa* when she is more at home in the character. This is true, also, of Theodore Roberts, to whom was allotted the rôle of *Baron Stein*. The rôles of lesser prominence were only moderately well done.

"L'ENFANT PRODIGE"

SO seldom do we in America have an opportunity to judge of the art of pantomime that it is remarkable that some alert person does not take advantage of a situation that, surely, promises much if it were rightly handled. The other afternoon, at the Liberty Theatre, Mlle. Pilar-Morin again brought to public notice the French

pantomime, "L'Enfant Prodigue," that she introduced in this country fifteen years ago. It must have been gratifying to this artist to feel the instant appreciation extended by an audience unusually alert in sensing the ideas which she and her colleagues conveyed.

Despite the fact that she is not as young as when she was first seen in the title rôle, Mlle. Pilar-Morin succeeded in imparting to it—both in appearance and lightness of dramatic touch—all the freshness and spontaneity that it required. Miss Nellie Grant proved eloquently pantomimic in the part of *Phyrnette*, and the father and mother were well presented by J. Ardzone and Miss Regina Weil. In the smaller rôles of the *Baron* and the servant H. Scarborough and J. Kilgoar appeared to advantage.

Whether or not the general play-going public would continue to respond to offerings of the type of "L'Enfant Prodigue" is difficult to determine without a practical effort in that direction. Providing the material chosen proved interesting and was not over-long, one-act pantomimes used as curtain raisers might settle the question. At all events there can be no doubt that its occasional use would help to develop in the public an appreciation of what is technically known in dramatic art as "listening." It is to be hoped that we may have other performances of "L'Enfant Prodigue" and other works of the kind. There should be a place for them on our stage.

"WELCOME TO OUR CITY"

WELCOME to Our City" would, without doubt, be as unwelcome by any other name. Its first appearance, at the Bijou Theatre a few evenings ago, brought forward one player whose name is well known—and several others that were not. Before matters had ended Maclyn Arbuckle—in the, for the nonce, undesirable position of star—probably wished that he had not voiced that now well-known utterance, "Nobody loves a fat man." In "The Round Up," a melodramatic affair that brought considerable notice, this player was a joy to audiences. In "Welcome to Our City" he seemed not overpleased with his position after the possibilities for success had clearly vanished.

Just what George V. Hobart—who admitted having adapted the alleged farce from the German—was trying to do was not always apparent. What he did do was to confuse matters to an extent rendering impossible any logical development of story or action. In the center of the plot was a Southern colonel, who becomes involved in difficulties arising from his response to a supposedly courteous salutation from a young woman and a son-in-law, also unfortunate in his experiences with the sex feminine. "Welcome to Our City" has received an early and fervent good-bye.

DRAMATIC NOTES

A PRODUCTION, in which a large number of play-goers throughout the country has been keenly interested, took place at the New Theatre on the evening of October 1st, when Maurice Maeterlinck's "The Blue Bird" was given for the first time in America. It was not only the first offering at this great playhouse, but it marked one of the noteworthy productions of this or any other dramatic season. It is called "a fairy play about children for grown-ups," but interesting to the children as well as to their elders through its scenic beauty, which, at least, equalled anything of similar nature ever before attempted. The cast was a large one and composed of men and women distinguished in their profession.

The week of September 19th started with a rush, in so far as new dramatic productions is concerned. At the Lyceum Theatre the new comedy, "Decorating Clementine," by the authors of "Love Watches," made its first New York appearance with Hattie Williams and G. P. Huntley in the leading rôles and Doris Keane, Alice Putnam, Louis Massen, Ernest Lawford and Richie Lang, assisting. Details of the performances will appear later.

A dramatic version of "Get Rich Quick Wallingford," adapted from the stories by George Randolph Chester, was presented

for the first time at the Gaiety Theatre the evening of September 19th. The dramatization, which was done by George M. Cohan, utilizes the services, as players, of Hale Hamilton, Frances Ring, Edward Ellis, J. C. Marlowe, Grant Mitchell, Grace Goodall, Ida Lee Caston, Marie Taylor, Fay Wallace and Frederick Seaton. A review of the presentation and the play will be presented in the next issue of Vogue.

The debut of Helen Ware as a full-fledged star took place on Tuesday night, September 20th, at the Hudson Theatre, the play, "The Deserters," consisting of a prologue and four acts. Robert Peyton Carter and Anna Alice Chapman are the authors. Supporting Miss Ware in the cast were Orme Caldara, Lotta Linthieum, Howard Hall, Frederick Truesdale, Eleanor Sheldon, John Charles, James J. Ryan, Lawrence Sheldon, Edward C. Howard and Eleanor Stuart. Detailed consideration of the premier will have a place in these columns in the coming number.

"Con & Co.," a farce adapted from the Armant, Nancey and Gavault "Theodore & Co.," by Oliver Herford, was brought to the attention of New Yorkers for the first time at Nazimova's Thirty-ninth street Theatre a few evenings ago. The story concerns the adventures of a young American, bearing every appearance of being a confidence man. The leading rôles are undertaken by William Burrell and Maude Odell.

Sam Bernard, whose comedy is always amusing, was ushered into his season at the Casino Theatre on Wednesday evening, September 21st, in a musical affair called, "He Came From Milwaukee." Mark Swain and Edgar Smith are responsible for the book, Edward Madden, Ben M. Jerome and Melville Ellis wrote the lyrics and Louis A. Hirsch the music. The production will be reviewed in the forthcoming issue of Vogue.

On Tuesday evening of this busy September week Henrietta Crosman made her first New York appearance of the year, at the Garrick Theatre, in a play by Percy Mackaye, entitled "Anti-Matrimony." The four acts are laid in England and the story has to do, principally, with the wife of a clergyman. A deal of interest attaches to the affair and will have full consideration at another time.

Another new play of the week was "The Little Damsel," a comedy of the Bohemian world by Monckton Hoffe. Its initial American presentation took place at the Comedy Theatre on Saturday evening, September 24th, with May Buckley,



Photo by Mishkin Studio
Miss Blanche Lipton as Else in "Hans the Flute Player"



Scene from the first act of "Hans, the Flute Player," at the Manhattan Opera House

M U S I C

THOSE who have been laboring under the idea that Oscar Hammerstein has been eliminated as a factor in American grand opera should hasten to correct it. When the impressario disposed of his Manhattan Opera House properties—including the scenery, costumes and his contract rights for the services of singers—to the Metropolitan organization he signed an agreement to keep out of the "grand opera" field in New York, Chicago, Boston and Philadelphia for ten years.

This left the resourceful Mr. Hammerstein nothing to which he might turn his versatile producing hand, in the music centers specified, except "comic opera." Now comic opera, as we know it in America, is associated in our minds with low comedy methods, a few tunes that may be borrowed as well as originated, a mediocre singer or two and plenty of young women who wear various costumes and smile enticingly across the footlights at the nearest portion of the audience.

But Oscar Hammerstein—in a single night—has changed the general definition of "comic opera." For weeks he has been preparing for the first American presentation of "Hans the Flute Player." On the night of September 20th he gave it to the public of New York at the Manhattan Opera House, and since then people have been wondering just where the border line of "grand opera" ends and the precise spot at which "comic opera" begins to be such.

If "Hans" is simon pure comic opera then many of the works that we have heard at both the Manhattan and the Metropolitan Opera Houses during the past four years—not to forget those given last season at the New Theatre—must be so designated. And if it is possible for Oscar Hammerstein under the terms of his agreement with the gentlemen who paid him to forego the hardships attending the giving of grand opera—to give operas of the character of "Hans the Flute Player" then he is nearly as much in opera as ever he was.

"I am going to London," said Mr. Hammerstein in his speech between acts the opening night, "to launch a new operatic venture, and I hope that the work I shall do here, with comic opera, will be helped by that enterprise. I believe that I have shown that I can produce comic opera on a scale of grandeur never before attempted," remarked the Manhattan director, and he made good his words.

The elaborateness with which the new comic opera is mounted, the handsome costumes, the large chorus and orchestra all smack of grand opera as New York knows it. Even Josiah Zuro, the orchestral conductor, is the superior of any director that Mr. Hammerstein had at his last season. And while the principals hardly measure up to those formerly associated with the Manhattan organization, both Sophie



Brandt, the prima donna soprano, Frank Pollock, the tenor, and Georges Chadel—formerly leading baritone of the Paris Opera Comique—were abundantly qualified to sing in the lighter operas that have been seen in the repertoires of our first class grand opera companies.

Much of the music, which is by Louis Ganne, is not only delightful in melodic structure but, though of popular character, is well made and effectively scored for orchestra. Two numbers, a march and a waltz, should prove public hits and are destined to be fitted to the street pianos at no late date. The greater part of the music of "Hans" is so vastly superior in quality to the average comic opera heard at the Broadway theatres that comparisons are impossible. The spectacular features of "Hans," the splendid manner in which Mr. Hammerstein is presenting it—from a pictorial standpoint—and the unusual size and quality of all who are participating in the presentations, should make it a New York fixture for at least two months. After that, Mr. Hammerstein tells us, he will have another work of the same quality as this one, with more to follow when the time comes.

The story of "Hans" concerns a traveling idealist who possesses a magic flute. Arriving at the town of Milkatz he discovers that its fame as a producer of fine dolls has dwindled through the growth of commerce. Also, Hans finds that Yoris, a poet and doll-maker, is in love with Lisbeth, daughter of the Burgomaster. But the fact that the poet and artist is poor, and not in business, is sufficient for him to sue in vain for the hand of the lady of his choice.

To right conditions Hans plays upon his magic flute, causes disasters to occur in Milkatz, and releases mice that eat up the grain after all the cats have been drowned. However, the flute is obtained from the idealist—through strategy—and he is cast into jail, only to be released when it becomes evident that his confinement is bringing nothing but trouble on the heads of the Burgomaster and his aldermen. In the end there is an old-time doll exhibition, for which Milkatz has been famous, and Yoris wins not only the prize but Lisbeth, as well. The book of Georges Mitchell and Maurice Vancaire is done into English by Algernon St. John Brenon.

While the choice of Edward Callahan and Frank Doane as comedians was not happy—through their inability to apply loftier comedy methods to their work—the principals already named and Alice Gentle did commendable work, even though M. Chadel no longer sings with musical tone or in tune. Such an enterprise as this deserves every bit of support that the public can give it, and unless early signs fail it will be forthcoming. Not only is the piece interesting in and for itself, but vitally so in the field of work it offers to this remarkable impresario.

Cyril Keightley, George Graham, Frank Lacy, Mary Corse and others in the cast. The manner in which the play was received by the public and its intrinsic merits will be related later.

In addition to the above mentioned openings, there were several revivals at the New York theatres, during the week already specified; among them "Is Matrimony a Failure?" at the Republic Theatre, which made such a fine impression last season; "The Blue Mouse," at the Plaza Music Hall, which inaugurated the beginning of the work of a stock company just installed there; "The Clansman," at the Academy of Music, and "The Third Degree," offered at the City Theatre.

The plays and musical comedies which remain at the Broadway houses are "The Arcadians," at the New York; "Baby Mine," at Daly's, where this farce is having an exceptionally popular success; "The Summer Widowers," at the Broadway; "Tillie's Nightmare," at the Herald Square; "The Country Boy," at the Liberty, and "The Commuters," at the Criterion.

The splendid performance of the Hippodrome, now working with admirable smoothness, is offering more to the public than has ever before come from those connected with this vast enterprise, and that it is being appreciated is shown in the steady and large patronage accorded by the public. "The Ballet of Niagara," "The Earthquake," and "The International Cup" features as well as the many circus acts are well worth seeing.

As to the vaudeville houses, the bills at Keith & Proctor's Fifth Avenue Theatre, Hammerstein's, the Colonial, the American Music Hall, the Alhambra and Bronx have all proved entertaining to the patrons. New offerings of interest are promised by the managements of all of these theatres.

Plans concerning the regular season at the New Theatre are now rapidly nearing completion. The first play to be given (for "The Bluebird" is part of a special season) is to be "The Merry Wives of Windsor," which begins on November 7th, to follow the run of the Maeterlinck play. The players who have been engaged for the company are A. E. Anson, Lee Baker, Miss Leah Bateman-Hunter, Albert Bruning, Miss Jessie Busley, Louis Calvert, Miss Rose Coghlan, Pedro de Cordoba, Mrs. Harriet Ellis Dellenbaugh, Ferdinand Gottschalk, E. M. Holland, Ben Johnson, Miss Elsie Kearns, Henry Kolker, Miss Thais Lawton, Miss Edith Wynne Mathison, William McVay, Wilfred North, Mrs. Sol Smith, Miss Olive Wyndham, Jacob Wendel, Jr., Cecil Yapp and Master John Tansey.



Miss Sophie Brandt as Lisbeth in "Hans, the Flute Player"



Felt braid hat trimmed with velvet and roses



Mob cap of silver lace over light blue



Brown felt combined with velvet band and fruit

WHAT marvels of daintiness have been devised for the heads of the little folk this autumn!

Were there ever seen before such quaintly delightful creations for babies and children? As usual, there are the beautiful all-the-year white hats and bonnets made of taffetas, crêpe de chine, velvet, bengaline and satin, and really these bits of loveliness appear to grow more elaborate each season with their ribbon and lace fantasies, their bunches of button roses, their forget-me-nots and perky little ostrich tips; but the more substantial styles have also taken on new charm, this season, by their combinations of color and the application of much fur. Those white pile beavers are to be greatly worn, and one that I saw in preparation for a tiny mademoiselle was altogether charming, trimmed with a row of small, furry heads set around a white satin crown-band, to match a white Bedford-cord coat that was finished with a collar and cuffs of beaver fur, and a band of the same on its lower edge. No buttons were visible on this smart little garment, which had two lengthwise tucks applied from shoulder to hem, under which the

The YOUNGER GENERATION

Appropriate Headwear for Various Occasions—Dainty Effects in Fur and Swansdown for the Smallest Girls—Velveteen and Corduroy for School Frocks—Tyrolean Hats of Velours, and Many Styles of Pile Beaver for Boys—The New Polo Cloth Coats for Knockabout Wear

fastening was made on the left side. A pattern in white soutache was braided around the chest, halfway down the sleeves, and on the low-swung cloth belt.

HATS OF WHITE SWANSDOWN

The white swansdown hats are so downy and soft that they seem just made for their dainty wearers. Sometimes this pretty fur is combined most attractively with white or pale-blue or pink satin and flowers, and to complete the set there are the dearest little soft tippets with furry heads and tails, and matching muffs. Any little maiden so bedecked would be a picture worthy of Sir Joshua's brushes.

In colors also, the long-haired beaver hats will be popular this winter, but many plain felts and shaped velvet hats will be worn, trimmed in bands of astrakhan, or seal, or shirrings of satin. Two good practical hats, representing the best of the prevailing styles, will serve as utilitarian examples. One of these has a straight up-and-down crown that flares out slightly to form the brim, and is made of leaf-green felt braid trimmed with a band of black velvet and streamers at the back, where is set a bunch of ribbon roses in the shades of pink. The other is a cloche of golden-brown felt shaped smoothly over the crown and brim, with a soft fold of darker velvet for trimming, and bunches of old-rose and cerise fruits on each side, the under-brim being shirred with old-rose satin. Either of these models might be copied successfully in other colors and combinations, substituting fur-bands, or rosettes, or ribbon bows, according to fancy.

No more successful hat for little girls has ever been brought out than the cloche, and its many variations of velvet, felt, satin, fur, and India cachemire are proof of its continuous popularity. For dress hats, the Charlotte Corday is a better model. One made of dull silver net and lace over light-blue, had a twist of light-blue velvet around the crown, and a bunch of light-pink ribbon roses on the right side. This shape also appears in many variations, even having the

full crown made of swansdown. I have seen some crowns of little girls' hats made of smoked velvet, set on flat, and the honeycomb effect was excellent.

SCHOOL SUITS OF VELVETEEN

For school suits, many of the small girls are wearing neatly tailored little costumes made of corduroy and velveteen, with a kilt skirt and guimpe waist, in semi-princess style, and a single-breasted sloped coat of three-quarter length, finished with cuffs and a shawl collar of fur. A useful frock of this style was made of ribbed-green velveteen trimmed in moleskin fur, and there was a muff of the same. The plain green felt Gainsborough was decorated with ribbon roses, with a band of the moleskin fur around the crown, two of the roses being placed on the under brim against the face on either side. The round neck and elbow sleeves of the waist gave scope for the display of a dainty guimpe of tucked lawn, or lawn and Irish crochet, which afforded an enlivening touch when the coat was laid aside.

LEGGINGS FOR GIRLS AND BOYS

The question of leggings—an important one for the children of both sexes—is agitating those whose business it is to provide the winter outfit for their children; the questions being whether they shall select those made of cloth, velvet, leather or Jersey cloth; whether these shall be full length or only cover the knee; and whether the color shall be white, red, brown, blue, tan or black. The waist-length leggings of cloth or Jersey, especially the latter, which were brought out last season, proved so eminently protective from snow and damp clothing that their permanency is assured. The bright scarlet ones, buttoned part-way with black buttons, and drawn in at the waist with an elastic, are very pretty with a scarlet box-coat having an astrakhan collar, and an astrakhan fez with a scarlet crown. The leggings should never be far out of tone from the coat, except as a contrast; as for instance, when a dark-blue or a

brown coat is worn with tan-colored leggings.

The knitted worsted gray "snow pants" to be drawn over the clothing when tumbling in the snow are an excellent novelty, and the girls also are provided with knitted bloomers in blue, for the same purpose. These, with knitted sweaters and tasseled caps are a fine equipment for coasting, skating or any of the outdoor winter sports.

NEW TYROLEAN HATS

Altogether the smartest hats for little boys are the Tyroleans, made of green, or tan, or brown velours, with sombrero crowns, turned up sharply on one side of the brim, and having two long golden pheasant's feathers stuck into the ribbon band. Any of these little brim hats, of which there are several varieties, are newer and more stylish than the Tams for small boys, and are to be had in scratch or French felt, in nap beaver, and in stitched cloth or velveteen of white, gray, tan olive and navy blue. The Inverness and Russian caps are also in evidence, and some of them are banded with fur and have ear-tabs of the same. Very smart are the nap beaver Jack Tars or Prince Olafs in dark blue, gray (London smoke) and black, especially the latter when a gray overcoat is worn. They are turned up sharply on one

(Continued on page 94.)



School frock of ribbed velveteen trimmed with moleskin



Coat for small boy, of polo cloth trimmed with braid



A Silver Exposition

Sterling Silver
Silver Plate
Silver Deposit Ware
Cut Glass
Cut Glass with Sterling Mounts

Complete Dinner Sets
Tea and Coffee Services
Candelabra
Toilet Ware and Novelties
Fern Dishes
Casseroles and Baking Dishes
Serving Trays
Chests and Cases of
Flat and Hollow Ware

Our new store provides the facilities for the most extensive display of silverware ever seen in New York.

As the largest manufacturers of silverware we are enabled to present a most complete and varied line in sterling and silver plate, comprising many exclusive novelties—Bridge Prizes, Dinner Souvenirs, etc., as well as the staples in hollow and flat ware. Also a rich showing of cut glass of our own manufacture.

The convenience of location—the most accessible point in New York—Herald Square—makes an inspection easy.

Illustrated Catalogue on request

The Meriden Company

Silversmiths

(International Silver Co., Successor)

49-51 West 34th Street, New York

Carriage Entrance, 35th Street



THE MODES OF THE HOUR

take full advantage of the ever popular and beautiful contrast between black and white. The latest models displayed by Worth, Doucet and Redfern show a liberal use of this striking and becoming effect.

You can take advantage of this beautiful contrast also, if your Fall wardrobe contains at least one gown in which you have used the exclusive

"Griffon Fabrics"

These famous black fabrics are made in twenty different weaves, including all the latest serges, twills, voiles, diagonals, etc. Each piece of the "Griffon Fabrics" is fifty-four inches wide—which, of course, makes for economy as well as beauty in making up.

Look for the name.

"Griffon Fabrics"

stamped every three yards on the back of the selvedge. It is your warrant of high quality and genuineness.

If you do not find the "GRIFFON FABRICS" where you do your shopping, write to us at once and we will see that you are promptly supplied.

Send for our free Fashion Booklet.

"The Gown of Black"

This booklet has been written and illustrated by the foremost fashion experts of New York. If you will send us the name of your favorite department store when replying, this valuable booklet will be sent free of charge and postpaid.

ADDRESS

GRIFFON COMPANY
108 SPRING STREET
NEW YORK



Pique shirt with box plaited bosom



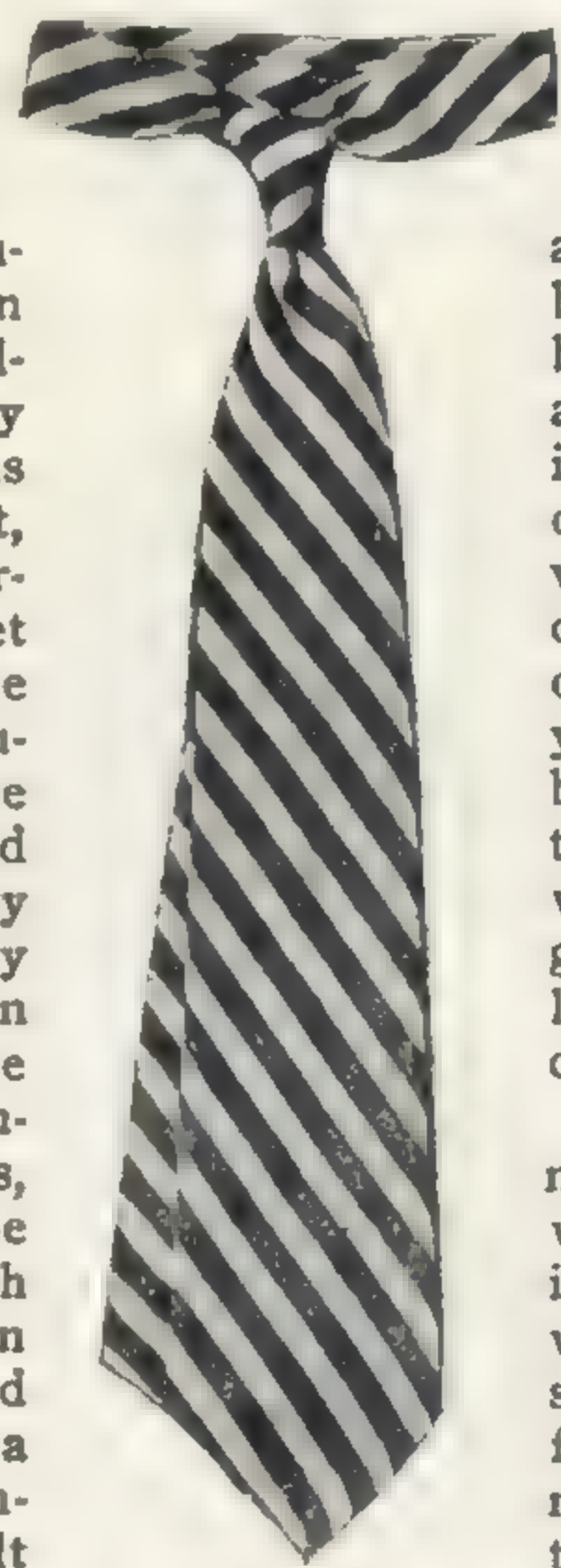
Plaited shirt of striped madras

The WELL-DRESSED MAN

The Autumn Top Coats—Fashions in Worsted—Shirts, Neckties and Haberdashery for Winter Wear

SO many years have passed since there has been a really new model in top-coats, whether for spring or autumn, that those who are ever on the lookout for novelty would welcome almost anything in the way of change. It may be that this desire for something different, which is one of our national characteristics, is a bit absurd, yet there is no gainsaying that the uninterrupted sameness of masculine attire does get to be a trifle monotonous, and that a decided innovation, even though promptly run into a fad, and soon killed by over popularity, is every once in a while a slight relief. Since the passing of the Paddock and kindred styles of waist-line overcoats, we have had but one general type—the Chesterfield—and though many changes have been rung on it in the way of length, cut and finish, not even has there been a revival of the Inverness for evening dress or of the semi-ulster belt model for informal wear to lend variety to the fashions of the time.

On the other hand, when there is but one general type in popular demand—whether it be of a necktie or overcoat—it always seems to me that the chance of individuality is the greater, and with so much latitude in the choice of styles and materials as exists at present, I should not hesitate in the least to advise the selection of any model or fabric that is becoming, with the possible exception of the frock or decidedly form-fitting Paddock. For example, as a light, convenient style of topcoat for informal morning dress the fact that the short covert coat has been out of general fashion for years makes it a no less desirable garment, and when made of a fine quality cloth, of greenish-tan shade—the material is of great importance—and cut very full, I believe the model is rather a smart one than otherwise. So with the old raglan shoulder coat, cut quite long, and



Cravat of diagonal striped silk

full in the back, and so with the long, full-skirted belt coat of a dark gray indistinct herring-bone or some other suitable mixed fabric. They may not be in general fashion, it is true, but they are good looking styles, and, like the Inverness for evening dress, have for so long been out of common use that their revival has almost the same air of distinction as if the designs were quite new. And then there is the yoke coat and the wide plaited-back coat for informal dress, although the decided tendency toward simplicity as an element of good form makes them somewhat less desirable on general principles.

As for the Chesterfields (one must class them generally as such), while the design, or model, most in evidence is of medium length, with moderately full back and single-breasted fly front, the long, full-back coat, and in those of mixed materials, the buttoning through single-breasted style, are both smart. And following the prevailing fashion, shoulders are cut rather sloping, or at least natural, rather than decidedly square, and lapels fairly wide and long. On coats for evening dress the silk-faced lapel, though an old fashion, is still more or less in vogue, and the velvet collar, though much less used than in years past, is still quite permissible. The raglan shoulder is sometimes seen on garments of mixed material (never on coats of plain black cloth) for informal dress, but the vertical pocket and turned-back cuff are now little used.

WORSTED SWEATERS,
WAISTCOATS AND
HOSE

As illustrative of the sweater styles now most in vogue, that shown by the accompanying photograph is perhaps the best that could be obtained, the materials being a mixture of raccoon, French angora and Peruvian llama, to



Sweater made of fur of the raccoon, French angora and Peruvian llama



HAGAN'S Magnolia Balm

LIQUID TOILET POWDER.

Thousands of women use it because it is so refreshing and clean to use. Is neither sticky, greasy nor dusty. Has been used by hosts of beautiful women, both on and off the stage and pronounced by them a most luxurious toilet necessity. Here is testimony from an actress:

NEW YORK, N.Y.,
200 West 83rd St.
July 9th, 1910.

MY DEAR SIR:—

I have tried and tried to find a beauty solution that will give my complexion the color I desire most. I can fully recommend Hagan's Magnolia Balm and advise the beauty lovers to try it; it gives a pure marble color and the Rose-Red a finishing touch of life and beauty. Yours truly,

(Miss) GERTRUDE A. HEATH
of the "Dollar Princess" Company (1909.)

This is the only liquid powder put up in several colors to suit every complexion.

It is easy to apply and its use cannot be detected.

Does not clog the pores.

Absolutely free from any lead, bleach or other harmful ingredients and cannot promote the growth of hair on the face.

It will give you a complexion of lustrous beauty, smooth and velvety. Makes the roughest skin soft and lovely and promptly removes Facial Blemishes.

Comes in 3 Colors
White, Pink, Rose-Red

75c. the bottle at druggists.
or will be sent, charges prepaid, on receipt of price by the proprietors.

For FREE SAMPLE write to

Lyon Manufacturing Co.,
174 South Fifth St., BROOKLYN, N.Y.

MODART CORSETS

"THE MOULD OF FASHION"

Women can select no more beautiful or appropriate foundations for their gowns than

MODART CORSETS
"THE IMPROVED FRONT LACED"

The beautiful habit back insures a smooth, perfect fitting gown or tailored suit, and no chance for corset lacings to show through.

The MODART front-laced construction supports and retains the abdomen, giving correct poise to the figure whether standing or walking, as it inclines you to throw the weight of the body on the ball of the foot, which is the only correct poise.

We emphasize strongly the comfort this unrivaled corset gives the body, the manner in which it moulds the figure, conforming with every requirement of Fashion.

The MODART not only gives shapely lines, but it is constructed so as to correct all minor deficiencies of form which detract from a graceful carriage and bodily ease.

MODART CORSETS
"THE IMPROVED FRONT LACED"

are found in the more exclusive store everywhere. MODART dealers have **ten models and forty-eight styles** from which to select your particular figure requirement.



MODART CORSET COMPANY
SAGINAW, MICHIGAN.

225 Fifth Avenue
NEW YORK CITY

Beauty Lines

Are in **every** woman's face. Those who have **fewest** should **cultivate** them, those who have **most** should **retain** them. **Millions** of women have found that



Bailey's Rubber Complexion Brush

has never failed to give the desired results in all cases. By its use the blood is put in circulation, the muscles are developed, the worry lines and dust caps disappear, and the skin is made clear and healthy. It makes, keeps, and restores beauty in Nature's own way. Used in the bath, the whole body receives this beneficial treatment. The flat ended teeth remove the dead cuticle, leaving the skin in a healthy glow, without irritation. They are especially well adapted for bathing children. Our name is on every brush.

BAILEY'S RUBBER BRUSHES

are all made this way. Mailed for price. Beware of imitations. All toilet goods dealers.

Bailey's Rubber Complexion Brush	\$.75
Bailey's Petite Complexion Brush	.40
Bailey's Bath and Shampoo Brush	1.00
Bailey's Rubber Bath and Flesh Brush	1.50
Bailey's Rubber Toilet Brush (small)	.25
Bailey's Skin Food (large jar)	.50

C. J. Bailey & Co.
Mfrs.

22 Boylston St., Boston, Mass.

100-page Catalogue of everything in Rubber Goods, Free.

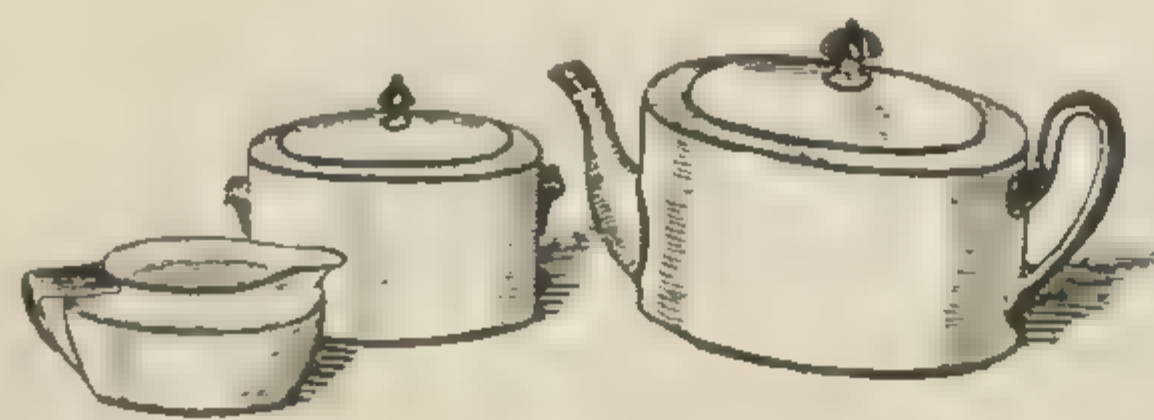
IN THE PHILADELPHIA SHOPS

(Continued from page 48.)

ing the sandwiches, cakes or muffins to the fore without any unnecessary reaching. You can have no idea what a convenience this is in a crowded room, when the lower shelf has to be filled with platters and bonbon dishes. The top is of the attractive glass style rimmed with mahogany. This, when removed by means of the brass handles, acts as a tray. Note the beauty of the table contours, with the old-fashioned mahogany railing about the shelf. Price \$50. Mahogany tea-wagons, similar in style with the shelf beneath and the glass tray top, are sold in this same well-appointed shop for two dollars less.

GOLD AND WHITE TEA-SET

While on the subject of afternoon tea, I must speak of an unusual bargain in a set, including a tea-pot, cream pitcher and sugar-bowl. The shape, as seen in the third sketch, is one of the newest of this year's models, while the Wintons ware of which it is made will attract any lover of fine china. The three pieces together cost only \$7.50. In ordering this set, I advise you to ask for a catalogue of the dishes for which this shop is famous. One particularly attractive dinner set, reminiscent of the tables of one's forefathers, is copied after the old Sevres ware, its quaint border in tones of dull blue, old rose and olive green. The prices range from \$35 a dozen for the dessert saucers to \$54 for the service plates. The teacups are \$52 a dozen and the demitasses sell for \$10 less. By investing in one sort of plate at a time



No. 3—Tea set in gold and white

an ambitious housekeeper can gradually collect a set that will be a joy to her family and friends.

A noteworthy set of service plates, selling for \$68 a dozen, shows a color scheme that will combine beautifully with luncheon table decorations, namely canary yellow and white. The plate border is of the lustrous yellow tone with a rim on the outer and inner edge of intricate gold work. Imagine these plates on a table decorated with huge, ragged yellow chrysanthemums!

ODD BONBON DISH

At this same shop a new, double bonbon dish is being shown for the first time this autumn. The fourth drawing, which is slightly tilted to illustrate its form, two oval-shaped bowls for the candy or nuts, held together by a platter-like dish of solid silver. The decoration consists of a delicate pierced work combined with a graceful flower engraving. Price \$30.

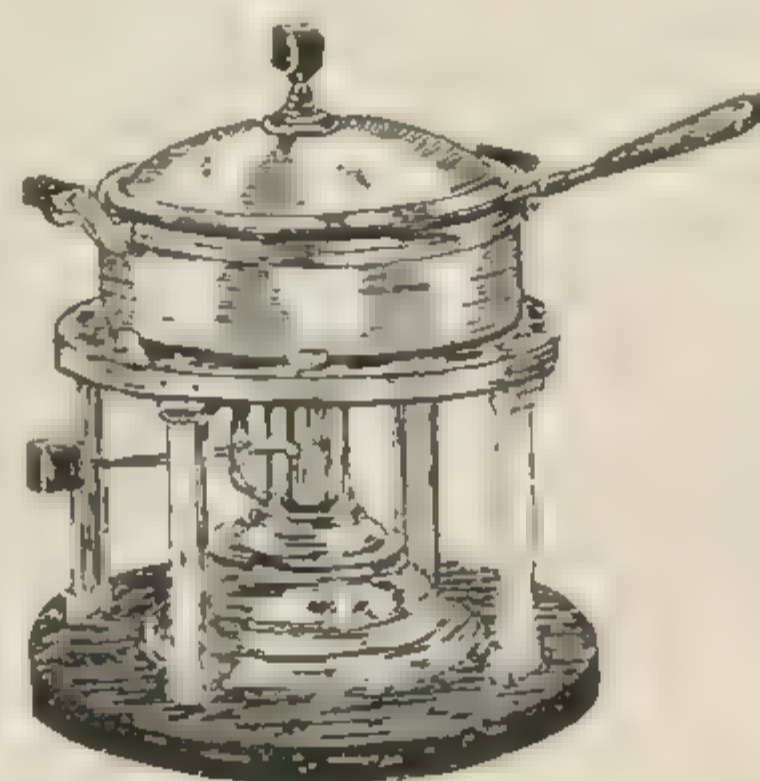
FINGER BOWLS

These are unsurpassed articles of their kind. The glass bowl fits into a bowl-shaped framework of heavily moulded silver which is twisted in an intricate design like the wicker of a loosely woven basket. A dozen of these luxurious affairs come in a large green satin box for \$325, making a bridal gift that would not be likely to be duplicated.

MONOGRAMMED WRITING PAPER

As a special Christmas offer, a certain firm noted for its excellent stationary will sell five quires of paper and envelopes, decorated with a three-initial monogram in two colors combined with gold or silver, for \$7 (this same order costing \$13.50 at any other time). Other reductions have been made as follows: first, in monograms of gold or silver with one color; second,

in those of plain gold or silver, and finally in one plain color, the latter costing \$4.50 for a five-quire box. Naturally, at so low a rate only one style of lettering is given, i. e., one large letter with two smaller letters intertwined, one above and the other below it. This is to be placed at the upper



No. 1—Chafing dish of dull copper

left corner, a method much used at present. A choice of four colors of paper is given (white, blue, gray or mauve), and the cost of delivery throughout the United States will be prepaid. It would be well to order at once, since only a limited number of orders can be filled in time for the holidays. If desired the package will be kept at the shop until time to deliver it for Christmas. A sample of the monogram and paper will be mailed upon request.

NOVEL PLAYING CARDS

Packs of cards show individuality and good taste if they bear on the back the initials of the owner. These come to order in the narrow whist size, with a three-letter monogram in the centre of a red and gold or a deep blue and gold card. The cost per pack differs according to the number desired. They are only 75 cents each, provided that twelve packs are ordered, and \$1 if only half the number is required. As low as two packs will be made, but in this case they are \$1.50 each. A still more original idea is to use the family crest or coat-of-arms as a card decoration. They are made in exactly the same style and colors at a slightly higher cost. A dozen packs come at \$1 each, six at \$1.50, four for \$2 each, and two for \$3 each. Two or three weeks are needed to fill an order. With the above suggestion in mind, it should not be difficult to find an acceptable gift for one's card-playing friends.

Convenient markers for card tables are being sold at the same shop. They consist of white cardboard towers, painted with little boys in gay red and black suits climbing down their sides. The table number is marked distinctly on all four sides so that it may be seen from every part of the room. Each tower is held firmly down upon the table by means of weights attached to the inside. Price 50 cents for numbers one to six, inclusive.

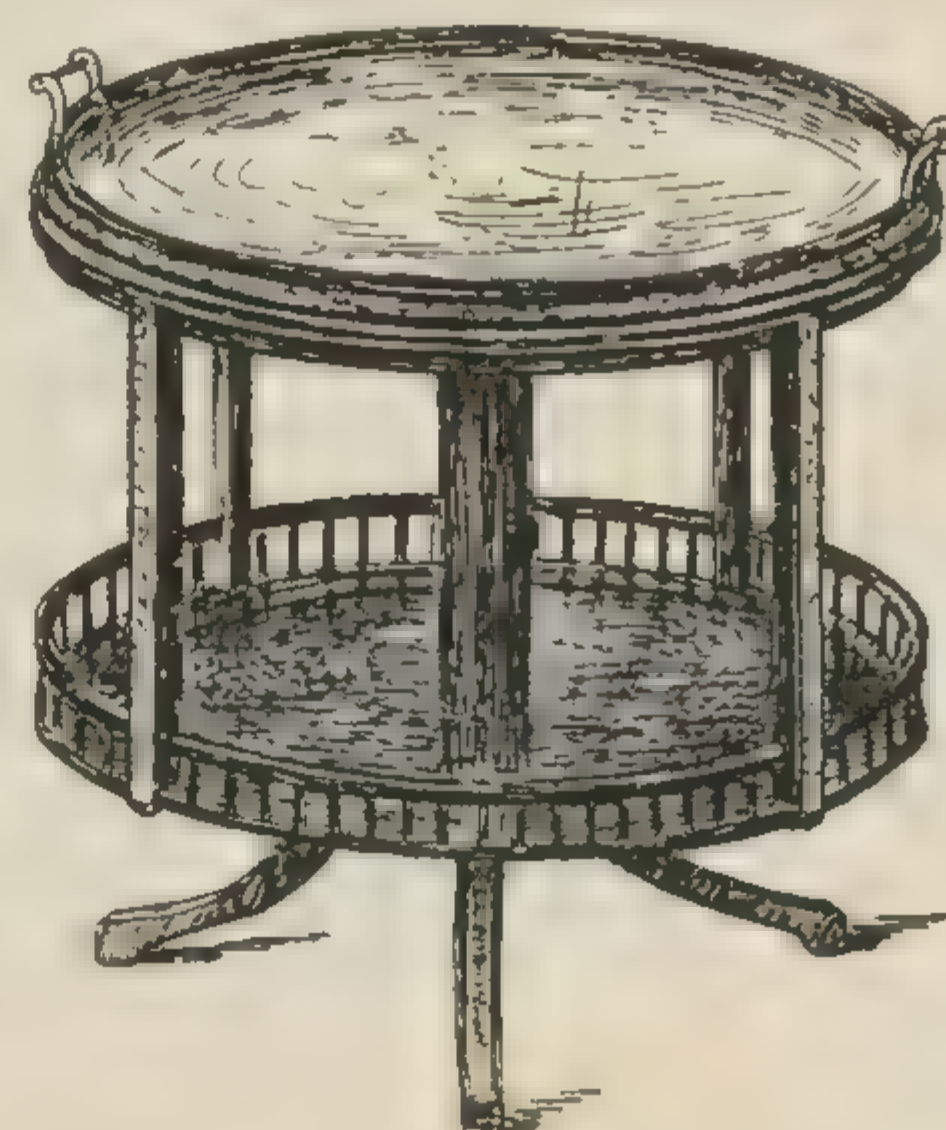
PARTY FAVORS

For "grown-up" entertaining as well as for children's parties there has been imported from France a variety of imitation fruits. Each will be found to contain a little surprise packet of a trifling favor or a pretty paper cap. The peaches show the natural bloom on their soft-tinted skins, while the pears look like juicy Bartlett's. Price \$2.50 a dozen.

[Note.—Readers of *Vogue* inquiring for names of shops where articles mentioned are purchasable should enclose a stamped and addressed envelope for reply and state page and date.]



No. 4—Odd bonbon dish



No. 2—Revolving tea table of mahogany



Pierre's Latest Fall Creations

An exceptionally attractive hair dress; has that natural, graceful wave effect now so much in vogue. This coiffure is easily arranged—simply a set of Pierre's large, soft wavy puffs and your own hair in swirl effect, or a Pierre torsade in place of your own hair. This creation has a distinct individuality.



Transformation Idéal

Made only of carefully selected natural wavy cut hair. Made on a narrow, light foundation, cool, flexible and easy to adjust. This is a Pierre specialty, the result of many years' experience in Paris. The Transformation Idéal cannot be duplicated in New York.

Our Line of Hair Goods

Comprises an extensive variety of tortoise shell combs, barrettes, etc., of the latest Parisian and original designs. It will pay you to call and examine them.

Hair Coloring

The Pierre method of coloring hair has proven absolutely successful and satisfactory in every case where it has been administered. We absolutely guarantee it to give the hair an even, permanent color, and to be absolutely harmless. We use only the very best Parisian dyes, which many years' experience in Paris has proven the most satisfactory.

The Pierre Preparations

Consisting of Lotion Pierre, Crème de Beauté, and Brilliantine Cristallisée, are heartily endorsed by our many patrons who have used them for years. We recommend them as being efficient, absolutely uninjurious and pleasing to apply.

Send for our new illustrated style book showing latest coiffures, etc.

Pierre

18 W. 33d St., New York
(Opp. Waldorf Astoria)

The PRESERVERS *of* MY GOWNS

The Old Firm

Rees & Rees

Established 1864

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We are the Experts

Robes, Evening Gowns, Street Costumes, Waists, etc., perfectly and beautifully cleaned and returned ready for immediate wear.

Delicate and Hand-Made Laces cleaned and tinted by experts.

Lace Curtains Cleaned by us *Look Better, Hang Better and Wear Better* than if cleaned elsewhere.

Tender and Delicate Curtains have special attention and are cleaned separately.

Blankets are kept in shape and returned with that *soft, downy finish* that can only be obtained by *knowledge and experience*.

Portieres and Draperies cleaned by special process, every particle of dust being removed, or if desired, they can be *re-dyed* to match your new furnishings or *wall-paper*.

If you want good work send for us.

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“ “ 928 Sixth Ave., near 53d St.

“ “ 1456 Broadway, near 42d St.

“ “ 2071 Broadway, near 72d St.

“ “ 2367 Broadway, near 86th St.

“ “ 2631 Broadway, near 99th St.

“ “ 265 Columbus Ave., near 72d St.

“ “ 418 Columbus Ave., near 80th St.

“ “ 279 Lenox Ave., near 124th St.

“ “ 622 Madison Ave., near 59th St.

“ “ 766 Madison Ave., near 66th St.

Brooklyn, 472 Fulton Street

Boston, 418 Boylston Street

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Telephone at all Branches

Erase The Effects of The Summer Suns



Now is the time to prepare for the social events of Winter. Look in your mirror today. Does your complexion show signs of the Summer tan? If so, telephone your dealer for a bottle of

Dr. T. Felix Gouraud's Oriental Cream

or Magical Beautifier

The daily application of this renowned cream will remove all traces of sun and wind. It will impart the clear, natural radiance of health. In preparation for evening attire, it is indispensable as a preservative of the beauty of neck and shoulders.

Gouraud's Oriental Cream

is used by ladies of discrimination in every country of the civilized world. It has been the favorite toilet preparation of Society for over half a century. Why not test its value for yourself, and prove to your own satisfaction that its regular use will benefit and delight you?

Price \$1.50 per bottle

For sale at all progressive dealers, or sent direct on receipt of price.

Here is another word to the wise. No matter what cream or lotion you may use, its good effects will be lost if your toilet soap is not of the best.

Dr. T. Felix Gouraud's Italian Medicated Soap

is entirely safe for every complexion, and never fails to bring excellent results. It is invaluable for every woman who is a devotee of outdoor sports. After a day afield, its use is a positive necessity.

Price 35c per cake

At dealers or by mail.

Send your address and 10c. in stamps for GOURAUD'S ORIENTAL BEAUTY LEAVES a handy little book of perfumed powder leaves to carry in the purse and use in emergencies.

FERD. T. HOPKINS
Proprietor
37 Great Jones St., New York

ON HER DRESSING TABLE

REFINED hands are an index to character only secondary in importance to the face, and are not to be overlooked by the woman who loves an exquisite personality, since they may be made expressive and beautiful through care and with the aid of a new and useful addition to toilet accessories. This is a glove made of the finest quality of chamois and especially prepared by an eminent chemist so that the best preparations are brought directly to bear on the tissues of the skin. The secret of their efficacy lies in the fact that the medicinal properties they possess purge the pores of all impurities, stimulate circulation and nourish the underlying tissues. Furthermore, the dry, cracked cuticle is restored to its natural softness, the skin is bleached and made white and the hand soon becomes a thing of beauty. These gloves are also valuable in the case of sunburn, tan, or chapped conditions or broken skin. This is essentially a home treatment, but just as effectual as anything to be had elsewhere, it rejuvenates the general appearance of the hands and makes them pliable as well as delightfully soft in texture. The gloves are to be worn nightly upon retiring, and will be found to have immediate effect. They cost \$2 a pair and are valuable indeed for those whose hands have deteriorated through ill usage of any kind, exposure to the sun or the approach of age.

Liquid soap is not as generally appreciated as it should be, this perhaps being due to the fact that so many inferior varieties have been offered for sale. Given a superior quality such as I have in mind, nothing can well be more delightful to use; its slip and profuse lather are most agreeable as well as cleansing, and the delicate perfume of violets with which it is scented gives an acceptable touch of refinement. This soap, which is medicated, is said to be whitening to the skin. The bottle itself merits a word of praise, being dainty in appearance and octagonal in shape, so that it fits the shape of the hand and is easy to grasp firmly. Price 50 cents a bottle. For a shampoo this liquid soap is decidedly to be recommended, as the lather cleanses the scalp and hair thoroughly, leaving nothing of its substance behind. A new bath powder is put up by the same manufacturer. This is not soda and odor, as are so many inferior preparations, but a scientifically correct formula that softens and delicately scents the water of toilet and bath. In the latter about two tablespoonfuls are necessary to make hard water as soft as rain water. It is cleansing, antiseptic, healing and invigorating. This powder is especially recommended for the baby's bath. It is also a delightful addition to the shampoo water, since it stimulates the scalp, prevents dandruff and leaves that highly desirable soft, fluffy effect which enriches the natural color without altering it. Price \$1 a bottle.

One of the best makes of liquid rouge is put up in a new dress, which will appeal instantly to women who habitually use a dash of artificial color, and who would like some convenient means of carrying it in a small bag without the possibility of spilling. It comes in small flat bottles easy to slip into any space and has a metal screw cap over the cork, making it absolutely proof against leakage. It can be laid down, carried in the trunk or turned upside down, anyhow or where you please, and it remains intact. Consideration for the user's feelings has been shown in the elimination of the word "rouge" on the label, so the uninitiated observer will not be able to identify it as artificial coloring. All these many excellencies can be had for 25 cents. The rouge comes in several different shades; the dark is of course especially adapted for brunettes, although it can be used by anyone, as it will stand diluting ten times. For those who need only a faint tinge the light rouge is best, and the "perman" is particularly adapted for women who have to use rouge where it cannot be detected, and the name comes from the fact that it cannot be removed with water, though it is said to be perfectly harmless by the maker, who is a reliable specialist.

Praise is due a firm, white and refined cream which seems to be out of the common in several particulars. It has a peculiar and pleasing perfume which is at once refreshing and invigorating, and the skin ab-

sorbs it immediately, becoming in consequence soft, pliable and white. No trace of grease or gloss is left on the surface and as a basis for powder it cannot be excelled, since it smooths roughnesses, giving a perfectly even finish on which the powder rests without being perceptible. The ingredients were carefully chosen from those known by dermatologists to be most beneficial to the skin and tissue. These are used in correct proportions and skillfully compounded so as to get the best results. The perfume is an integral part of the cream and consequently is absorbed by the skin, which retains the odor for hours after it has been used. This preparation will preserve the complexion if applied before going out in the wind or dust, but as a dressing cream for evening it excels. On retiring or for massage it removes dust and other impurities, relaxes the muscles, softens the tissues and assists nature to restore the skin to its normal condition of healthfulness. Price 50 cents a jar.

A new rice powder claims attention among a multitude of others because of the praise I have heard of it. Here are a few of the features which seem to lift it into deserved prominence: It removes the "shine" so objectionable to all women and leaves no trace of the powder; is more lasting than the kind usually met; is an effective medium for removing all odors, including that of perspiration; a baby powder of proved worth; just the thing men like to use after shaving, and is a boreated vegetable powder, containing no talcum; free from crystals or any gritty substance which might cause irritation. It comes in white or flesh color, and costs 25 cents a box.

All delicate and pleasing perfumes are not as expensive as the new and wonderful essences now coming in such quantities from France and England, and among truly delightful extracts is one selling for not more than \$1, which is sure of being welcomed with delight by the purchaser. It is put up in England, which makes its low price all the more remarkable, in view of the duty, and is distilled from a native plant of Sicily. The perfume is exceedingly sweet and agreeable and lasting, and is especially liked by men.

If one should be looking for a beautifier pure and simple, I suggest a certain lotion, known as a balm and unexcelled for giving the skin and complexion at least temporary perfection. It is not a whitewash and has been known for a quarter of a century at the least. Except in the wonderful freshness and youthfulness which it imparts, it is imperceptible, but those whose complexions have much to be desired in the way of smoothness, tint and delicate texture will find this a great improver when applied in the evening. It is scarcely less so under the full light of the sun if carefully used. Price \$1 a bottle, in either white or flesh color.

Daintiest of all new conceits in jewelry are large, round hatpins of enamel, set with diamonds, which can be used as a brooch or pendant plaque equally well, since the necessary pins and loops are provided with the cleverest, threaded attachments. They are really exquisite and offer a triple use. The cases in which they come are also ingenious, being exactly the shape of the hatpin itself and of fine suede, clasping at the medallion-shaped top.

The most delicious fragrance of violets floats from a well prepared talcum powder which seems exceptionally fine, and is without doubt a delight to use for reasons other than its exquisite odor. This is one of the finest talcums obtainable and sells for 50 cents.

Among new perfumes is one with a subtle and entrancing fragrance, the land of whose origin is Russia. Though heavy, this carries with it a curious enchantment and is peculiarly lasting. The fad for all things Russian, from dancers to perfumes, promises to continue throughout the winter, and both have naturally been especially cultivated in the broad domain where everyone, from the Czar down, is passionately fond of sweet extracts and grace of movement.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]



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far superior to any corset-cover
Stylish, Comfortable, Healthful
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An effective figure beautifier

Gives the figure stylish lines and correct poise. Fits snug and smooth over the corset hiding all ridges and eliminating every bit of fullness.

The present-day vogue in corset and gown makes this clever garment fairly indispensable. In enhances the effect of even the best-fitting corset, and wonderfully improves the fit and appearance of the outer gown.

An ideal dress-foundation that delights every woman who puts it on.

100 different styles for stout, medium and slender figures. Sizes 32 to 48 bust. Open front or back. Made of Batiste, Nainsook, Linen Mesh, etc., elaborately trimmed with lace, embroidery, insertion and ribbon. \$1.00 and up.

Style No. 1006 (illustrated above) made of fine Batiste, Torchon lace, satin-ribbon run -- **\$1 each**

Re-inforcing arm-shields, adjustable corset-hook, invisible boning, faultless seaming and darting, perfect shaping, daintiest workmanship, washable materials—no other brassiere but the De BEVOISE combines all these valuable features. Therefore

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At all good stores. Be sure our label, "DE BEVOISE BRASSIERE" (pronounced "debb-e-voice brassy-air") is on every garment you buy. It guarantees you will be satisfied or have your money refunded. Decline substitutes. If your merchant will not supply you, we will.

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Grecian
Forehead
Strap

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Grecian Daphne Skin-Tonic to be used on the face instead of water. It renders the skin clear and firm. Per bottle, 75c., \$1.50, \$3.00.

Grecian Cream of Velvet for the preservation of delicate skin, keeping it pliable, smooth and fine as velvet. Per jar, 50c., \$1.00, \$2.00.

Grecian Chin Strap (shown below) is a shapely, closefitting silk elastic or rubber band, easily and comfortably adjusted. It eradicates double chin, lines and wrinkles formed during a relaxed condition of the muscle and tissues. It compels correct breathing. Silk elastic or rubber. Each, \$5.00.

Grecian Muscle Oil fills out hollows; builds up weakened tissues and creates a smooth, healthy complexion. Per bottle, 75c., \$2.00, \$4.00.

Grecian Skin-Food is used with the Muscle Oil, and adds to its efficiency in nourishing and restoring the tissues in faces and necks that have lost their youthful roundness. Per jar, 75c., \$1.50, \$2.50.

Grecian Forehead Strap (shown above) is shaped to bind the forehead in such a way as to erase lines and wrinkles on the forehead and in the corners of the eyes. Both neuralgia and insomnia are lessened by its use. Price, \$4.00.

Grecian Cleansing Cream is pleasantly effective for sensitive, delicate complexions. Per jar, 50c., \$1.00, \$2.00.

Grecian Japonica Lotion. It whitens the skin, keeping it smooth and free from blemish. Made in colors to suit all skins. Per bottle, \$1.00, \$2.00.

Elizabeth Hubbard "Beauty Box." This contains a most valuable assortment of Grecian Preparations for the face and skin, more especially those conducive to the special care of the skin during Fall and Winter. Essential to those who motor. The price of the "Beauty Box" is only \$25, a substantial reduction from former price.

The Elizabeth Hubbard preparations are sent to all parts of the World. *The mail consultation department* is a big part of the Elizabeth Hubbard Beauty service. Careful, thorough advice is accorded—gratis to each person who asks for it. Neither time nor money has been spared in scientific study and research for every means to acquire and retain beauty. This effort and skill is put into beauty preparations which are listed below, and many others which we will be glad to tell you about if you will ask us.

Any one of the above preparations or appliances will be sent prepaid, with special directions for home treatment upon receipt of price.

Write for "Beauty Acquired and Retained." This is a beautiful Brochure, and will give you much valuable information on beauty culture. It will be mailed free upon request, and is worth your while to get.

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Chin
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When writing, please state limits of price to be observed and kind of articles preferred.

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CONCERNING ANIMALS

INEFFICIENCY THE BANE OF HUMANE SOCIETY MANAGEMENT.

THE advance in consideration for animals is so very great in extent and variety that the tendency of those who are familiar with the situation is to look too exclusively on the more encouraging aspects of the movement. While much has been accomplished, the depressing truth is that the crusade has been, and continues to be, greatly handicapped by inefficiency, it being in the same condition in this regard that general charitable work was before attempts were made to organize it on a scientific basis—an effort only partially worked out as yet. Heretofore, pity has been regarded as covering a multitude of sins of inefficiency, with the result that the majority of humane organizations the country over are very poorly managed, incompetent officials being selected and retained, for sentimental reasons, long after age or other infirmities have made them highly detrimental to the society. It is admittedly trying to feel compelled to request the withdrawal of a well-intentioned but incompetent person from a position of authority in an anti-cruelty society, but even such a request can usually be made kindly and with tact. It is evident that the feelings of an individual should not be allowed to affect for an instant the well-being of a cause such as that designed for the prevention of cruelty. It is to be hoped that the commission appointed a year ago at the Convention of the American Humane Associations to look into the status of existing societies, and to reinforce those that show signs of failing, will undertake a campaign of education as to the proper conduct of an S. P. C. A. There should be developed in humane persons generally a sense that the need of intelligent administration in such organizations is among the most urgently required of reforms. At present most humane society members think that sympathy for animals is about all the equipment that is necessary to manage successfully such organizations. It may be true that it is love which makes the world go round, but unless love is largely mixed with sanity and efficiency it throws the world out of its orbit—and that is precisely the way sympathy free from any suspicion of efficiency acts on humane efforts.

WOMEN DRIVERS KIND

Most visitors to Paris will be surprised to learn that it has a League for the Protection of the Horse, but such is the fact, and while its activities are so few as to make little or no impression on the cruel practices that are characteristic of the horse driver in the gay city, it has recently published some interesting results of an investigation it carried on as to the condition of the Paris cab horse. Incidentally it was discovered, according to a special to the Sun, that the horses of women cab drivers are in much better condition than those driven by men. The women are uniformly kind to their horses, and scarcely ever use the whip, but, on the contrary, pet the horses by often feeding them with some little delicacy. At one of the largest stables where cabs were let to drivers, the League was told of a mare named Rosette, who was so vicious and bad-tempered that no driver was willing to take her out. One of the women drivers asked for her, and treated her so well that she became a tractable and useful animal. Perhaps the League for the Protection of the Horse may now feel inspired to do some missionary work with the men drivers—whose cruelty has for years made sojourning at Paris a painful experience to many American tourists.

THE BELGIAN DRAUGHT DOG.

One of the most interesting of the dog shows held this summer, according to special correspondence, was that at Brussels, where over one hundred draught dogs were entered for prizes. This number did not include all the dogs of this class entered in the exhibition, there being several hundred others who could not be spared from their daily labors. The Belgian dogs, according to statistics made in 1900, earned for their country in one year \$5,400,000, at the rate of 20 cents a day, there being at the time the figures were made upwards

of 150,000 draught dogs in the country. These figures, it is stated, must be greatly increased. In 1900 the Club of the Belgian Draught Dog was formed, with Comte de Wommerson as president, who, with M. Réoul Zootechnic, professor of the State Veterinary School, was selected by the Government to draw up a report on the subject, with the result that the class of dog to be used, as well as his treatment in all its branches, was placed under police control. Immediately clubs and syndicates were formed all over the country to revive an old breed of Belgian dog known as a "Matin," which is tall, strong and extremely muscular. The dog takes the place in Belgium that the donkey holds in England, the former costing less besides serving in addition as a guard for house and goods.

A very fine class of dog is now becoming general, which is not only useful in time of peace, but it is to be drafted into service in time of war. At the Brussels Exhibition a group of French officers made a careful study of the dogs, they being especially interested in the weight tests with a view to the use of the dogs to transport ammunition to outlying companies, the smaller dog-drawn carts being less likely to be seen by the enemy than the ordinary service wagon. Besides which it would allow of an easier distribution of ammunition. The travel would be quicker, and over roads not possible for horses or motor cars. The dogs can also be used for drawing litters containing the wounded from the battlefield and for first aid service in the streets. They could also aid scouting since they already serve the custom officials who guard the frontier by helping them attain a speed in running after offenders (the man being actually towed by the dog), and to scale difficult and dangerous heights. The two points insisted upon in the judging were compact build and great strength. They were divided into two classes, the lighter dogs of great speed being for use in flat, level districts and the stronger, heavier dogs for hilly, mountainous neighborhoods. It is against the law to use any dogs for traction except those of the class prescribed.

Provision must be made in the shafts for loosing the harness so that the dog can lie down. The owner walks or runs beside the dog, but is forbidden by law to ride. A waterproof loin cloth and a bowl for water must always be carried. Since 1842 the use of draught dogs has been forbidden in Great Britain on the score of cruelty. The Belgian dog is a matter of especial interest to the police department of Greater New York, as dogs from that country were imported for the purpose of tracking down law-breakers in our outlying districts.

TOURISTS COULD HELP IF THEY WOULD.

The reports of humane visitors to Italy tell of continued cruelties such as move one to wonder what American tourists can be about, that among the thousands who swarm through Italy every year, there are not found scores who would make some effort to put an end to such fearful cruelty. A most effective way to bring about reform would be to boycott Italy and to state the reason why. If even so few as three hundred touring Americans were to cut Italy out of their itinerary and give international publicity to the fact, they could get it a hearing in high quarters for the better treatment of animals as the thrifty Italian can be depended upon to answer appeals to his pocket. The following facts were written by an eyewitness, and they indicate a condition of affairs that is a disgrace, not alone to Italy, but also to the foreign tourists who have continued for years to spend their money on a people that perpetrates such outrages, and where the Government looks supinely on. Small wonder that a people so many of whom are thus steeped in cruelty, commit crimes against people, that involve great suffering for the victims. Their mistreatment develops them into the desperadoes many of them are. The Black Hand crimes are a natural sequel to such practices as those here noted, and which were observed during this tourists' season. An unbroken string of carts, loaded, some with wine and some with stone, moved

(Continued on page 68.)

The Lichtenstein Millinery Company

announces that their importations for the Fall and Winter seasons consisting of an exceptionally beautiful and exclusive assortment of

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comprising the latest ideas of the leading French Milliners and Dressmakers are now being shown.

The Gowns—some of them made of the new brocaded materials which will be so much in vogue this season, and the Evening Wraps, also made of these materials and trimmed with fur, are exquisite and have never been surpassed.

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You receive a printed Guarantee with every pair of Ireland's Guaranteed Gloves you buy. It is as good as gold. The gloves must conform to that Guarantee in every way. And they **do** conform, because they are made in the way that good gloves should be made.

The leather is the finest we can buy. Each skin is rigidly inspected. Expert glove makers—men and women with years of training in their special departments—contribute, in turn, the best that is in them. It is this rare combination of skill and quality which makes it possible for us to guarantee our gloves as strongly as we do. No other glove maker in the world does as much.

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would not be better if we charged you double the price, because it is just as good as a glove can possibly be made.

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Write for it. It is splendidly illustrated and tells in an interesting way just why the Ireland glove is the glove of today. Send also, please, the name of your dealer, in order that we may arrange to have him show you Ireland's Guaranteed Gloves in case you want to purchase.

IRELAND BROTHERS
34 State Street, JOHNSTOWN, N. Y.
N. Y. Salesrooms: 40-42 East 19th Street

CONCERNING ANIMALS

(Continued from page 66.)

along the Appian Way, drawn by mules. The sympathetic traveler, who reported these facts, saw many heart-breaking sights and sounds, among these the bleeding sores under the rough collars of the poor creatures and heard the sickening thuds of blows from the muleteers. One driver, awakening from a sleep on top of the load of stones, and infuriated by some action of his beast, sprang up, seized a long handled spade, and standing on the jolting stones, struck the mule two frightful blows with the iron, at the second of which it stumbled and came nearly to its knees. Another muleteer on foot made a rush at his animal, which had two large abscesses on a single shoulder, and kicked it twice under the ribs with such force that the sympathetic onlooker became nauseated. The police, of whom there are many at this gate, looked indifferently on, and a party of divinity students likewise passed by on the other side. If such cruelty were practiced by Parsees, or other of those peoples we are pleased to call heathen, how quickly would we blame their religion for such indefensible conduct. Are Christian teachers without responsibility when such cruelties are committed, as a matter of course and in incalculably great numbers in the country which has not only been dominated by Christians for many centuries, but which has been for hundreds of years the Mecca for the Christian pilgrims of all other countries?

HUMANE SENTIMENT MORE GENERAL

Many occurrences indicate that a large portion of the public is coming to realize its duty towards its humbler kin, the news of the day nearly always including instances of fire and flood rescues of animals or the arrest of cruel drivers. Two recent cases in point concern the cat as well as dogs. A Williamsburgh fire which originated in a basement burned so rapidly that it filled the house with stifling smoke and the tenants were obliged to flee by way of the rear fire escapes. In their flight they forgot a pet kitten, and upon reporting the matter to the firemen some of the members of the engine company fought their way back through flame and smoke and, finding the tiny black creature on a third-floor window-sill, half stifled with smoke, they carried it tenderly to its owners in the open air. It is doubtful if even ten years ago firemen would have gone into a burning building to make such a rescue, for fear—not of the flames, but—of the jeers of the crowd when they appeared with the saved. The other event was a shipwreck off the coast of Virginia, which necessitated a three days' terrific fight for life in two small boats 450 miles out on the Atlantic ocean. The actors in this near tragedy were the captain of the wrecked barkentine, his daughter, a crew of nine, two dogs and a cat. The two little boats were many times nearly swamped by huge waves, and the only sustenance for three days and three night was a small quantity of bread and half a gallon of water. In spite of their great peril, these men and the woman protected the little creatures who were their companions in misery. When the party was rescued the cat was given as a memento of the occasion to the captain of the rescuing steamer, and the dogs, one of them a pet of the woman, were also taken care of.

INTERESTING TO ANGLERS

Attention has been drawn by an outdoor magazine to a decision rendered by a judge in Monroe County, Wisconsin. An angler waded a stream running through private property, while fishing for trout, and the owner promptly brought suit, alleging trespass. He was, however, non-suited, as the court held that a landowner has no right or title to a stream passing through his land, or to the fish in that stream; both stream and fish belong to the commonwealth, and the public has a right to navigate these streams, either by boat or by wading, and so long as a person refrains from setting foot on the banks no suit for trespass could be brought. It would be interesting to know whether or not judges in other States would render a similar decision. If a number of States follow the lead of this judge, it would materially affect many relations in life.

THE COMEDIAN'S PONY

Among the many thousands who have been amused by the drolleries of Harry Lauder, the Scotch music hall comedian, there are doubtless many who are not aware that he was at one time a pit boy in the mines of Scotland. For about three years he drove the ponies to and from the pit shaft and in that time he handled a number of "wee" Shetlands. He made chums of his "Shelties," as he called them, being especially fond of one he named Captain. He taught the handsome creature many tricks, to the great amusement of the younger men of the pit. Upon one occasion when Lauder and Captain were going toward the coal "face" with a rake of empty hutches, and had to pass a "drift" (an old working road that had fallen in and been cut through, leaving a chasm twenty-five or thirty feet wide), the pony stopped suddenly just as he was about to enter the drift. Losing patience, Lauder struck the horse a sharp blow, but still it refused to go on. At that instant the drift in front of the two closed with a tremendous crash. The horse's ears, more acute than his master's, had heard the warning sounds. Grateful for his escape from a hideous death, Lauder flung his arms around Captain's neck and, according to his own statement, he kissed and cuddled him again and again. Naturally he felt remorseful over having struck the horse that unmerited blow. Mr. Lauder's sympathetic references to the dumb companions of his pit days throw an agreeable light on one who has been regarded solely as an amusement purveyor.

A WOMAN'S HUMANE SOCIETY

The New York Women's League for Animals of New York City is the name of a new society recently incorporated at Albany, with the object of establishing and maintaining dispensaries for the treatment of animals and of disseminating knowledge concerning their proper care. Among the directors are Ellen P. Speyer, Louise A. Vanderbilt, Ella Mabel Clark, Marian M. Bell and Mary G. Manson, and it is to be noticed that the organization, unlike the Pennsylvania woman's society, is not to attempt police work. The women identified with the movement are those who have made such a record for efficiency for the Woman's Auxiliary of the A. S. P. C. A. since the inception of that society.

A COMMISSION THAT NEEDS HUMANE EDUCATION

It looks as though the humane societies throughout the State will shortly be compelled to prefer formal charges against some of the game wardens, a case in point being that involving cruelty to a deer with an injured leg, which some months ago dragged itself to the home of Mr. Platt Aley, in the mountains of Ulster County. A game protector examined the animal and reported to the Forest, Fish and Game Commission, but as the law prohibits the killing of deer in Ulster County, it insisted upon its letter being observed. The warden provided for the sustenance of the deer and its general care, but made no provision whatever for medical treatment, although the injured leg was merely a raw and bleeding stump from which the bone protruded. When the outrageous conduct came to the notice of the New York A. S. P. C. A. it promptly directed its agent to investigate the conditions, and two reputable citizens agreeing with him that it would be cruelty to turn the deer loose, and that it was injured and disabled beyond recovery, the animal was mercifully shot. As the humane society agent was about to leave the place a special game protector (the more fit name in this case would have been game persecutor) arrived to liberate the animal, and the upshot of the matter was that the Forest, Fish and Game Commission brought a suit against the A. S. P. C. A., which was tried at Pine Hill, Ulster County. Fortunately for the cause of distressed animals, the case was given to a jury, which sustained the Society in the position it took, that this was a case in which humane laws must take precedence over the game laws, excellent as these generally are, for no law can be so wisely devised as to avoid a reasonable waiving in emergencies.

Autumn 1910.

Joseph

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Ambre Royal Face Powder

This exclusive preparation has for many years been a favorite toilet luxury of the court and society leaders of Europe.

Do not confuse AMBRE ROYAL with any other odor now on the American or foreign market. It is an individual blend, and establishes its users as connoisseurs in matters of the toilet. The identical odor is also produced in Extract, in Sachet, in Toilet Water, in Lotion Vegetal and in Soap.

AMBRE ROYAL is made only by the world-famous

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[Pronounced "Ve-o-lay"]

The carton pictured above contains two boxes of AMBRE ROYAL FACE POWDER, an ivory puff box and puff. Beautifully packed and decorated. At all best dealers, price \$3.50, or direct from the sole American agents of the Maison Violet.

Frank M. Prindle & Co.

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Send 10 cents in stamps for a sample phial of AMBRE ROYAL Perfume.

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This illustration represents a Black Satin, Gold Beaded Slipper, one of our very newest exclusive designs for this season, which can be easily ordered by mail—mentioning style No. 0560 and advising us size and width of Shoe usually worn.

Send for "Style Book B," containing styles of newest shoe creations. Free upon request.

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Unclean car straps are but one of the daily chances for contagion.

The use of Woodbury's is a constant protection from contagious skin diseases

UNCLEAN car straps are but one of the daily chances for infection.

Hotels, sleeping cars, theatres, elevators, crowded public places of all kinds—soiled money, mail matter—we risk infection on every side.

If the skin is healthy it throws it off.

The use of Woodbury's Facial Soap keeps your skin in perfect health.

In addition to keeping the pores active and resupplying what is exhausted by the skin, it protects it and prevents contagion. It contains one of the best antiseptics known to medical science. It kills germs instantly. It wards off infection, is a constant protection from contagious skin diseases. Its regular use relieves you of all anxiety.

Thousands use Woodbury's for its beautifying power, but you will especially appreciate its antiseptic properties—its value in keeping the skin healthy under the conditions that all skins are exposed to today.

Make it a habit to use Woodbury's regularly. By keeping your skin in perfect health, it gives it a clearness and radiance that makes your complexion beautiful.

It costs 25c. a cake. No one hesitates at the price after their first cake.

For 4c. we send a sample cake of Woodbury's Facial Soap. For 10c. samples of Woodbury's Facial Soap, Woodbury's Facial Cream and Woodbury's Facial Powder. Write today.

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WHAT THEY READ

THE SOUTHERN SOUTH. By ALBERT BUSHNELL HART, PH.D., LL.D., LITT. D., PROFESSOR OF HISTORY, HARVARD UNIVERSITY. NEW YORK AND LONDON: D. APPLETON & Co.; \$1.50 NET.

DR. HART'S southern South includes all the former slave States south of Maryland, West Virginia, Kentucky and Missouri, and his book is made up chiefly of newspaper and magazine articles, the outcome of frequent visits to that region separated by considerable intervals, and aggregating many months of residence. The author is a middle-aged man of northern abolitionist tradition, but not of strictly northern prepossessions, though he is not entirely free from the defects of the New England temperament as commonly exhibited in criticism of other regions than that of the original Puritan civilization. Although the author discusses southern economic and social conditions in a somewhat comprehensive fashion, his book is really in the main preoccupied with the negro question. Whatever the subject that engages him for the moment, it is to this question that he always returns, and there is hardly a chapter in the book that does not touch upon the burning issue.

Nothing in this volume is more significant than the fact that its northern author, although he declines to accept without modification the southern view of the negro, and seems at times upon the point of denying the essential assumption upon which the southern whites act with reference to the race problem, ends by admitting that in sexual morals the colored people are much below any considerable section of the white race in this country; that in the steadiness of application to industry the negro falls short of any but the most irresponsible part of the whites; that miscegenation is not to be thought of, because it would put the brakes upon the progress of civilization, and that although the negro is rising, "race measured by race, the negro is inferior, and his past history in Africa and in America leads to the belief that he will remain inferior in race stamina and race achievement."

Dr. Hart reaches these conclusions most unwillingly, if one may judge by the almost painful balancing of considerations in which his book abounds. At one moment he seems almost ready to accept the contention of the old-fashioned abolitionists, that the negro is a white man with a black skin, as when he declines to consider seriously the evidence adduced as to the cranial and other physical peculiarities of the race. Then he is led from his own observation to conclusions that closely approach those of the more moderate southern whites. He considers and rejects several proposed solutions of the race problem, and is finally forced to take refuge in the conclusion that no quick working remedy is likely to be effective, and that patience and good will are the immediate necessities of the case. Genuine solution, indeed, he does not propose, but he says on the last page of his book: "The problem is not soluble in the sense that anyone can foresee a wholly peaceful and contented community divided into two camps; but the races can live along side, and co-operate, though one be superior to the other. That superiority only throws the greater responsibility on the upper race."

Dr. Hart reaches his conclusions as to many phases of the problem through the most interesting discussion of facts and conditions. He is impatient of southern provincialism, and of that particular manifestation of it to be seen in extreme sensitiveness to criticism, and great self-satisfaction in the midst of conditions that strike him, and other intelligent northerners, as pitifully crude, but he has only to think for a moment of the provincial self-sufficiency found among the more narrow native New Englanders to realize that the thing he deprecates in the south exists at home. It is less than three years since a Boston newspaper printed at the head of an editorial article resenting some bitter utterance in a southern contemporary, a rude cut of the slave-driving overseer, with brutal countenance, trousers in boots, and cowhide in hand. Again Dr. Hart shows himself a little deficient in sympathetic imagination when he criticizes the southern resident of the north for never ceasing to

be a southerner. As a matter of fact the secret of this attitude in the expatriated southerner in New England lies in the coldness and reserve of New England manners. The southerner is an expansive soul with an unsuspicious outlook upon the world, and he is peculiarly sensitive to the social chill of the north. Perhaps nothing in Dr. Hart's book betrays his occasional disposition to leave essentials out of account in his effort to see the best in the negro, than his comparison of our American Indian civilization disadvantageously with that of savage Africa. Possibly in arts and in polity the negroes of Africa may at points have excelled the Indians, but the whites of this country were never able to enslave the Indians. Great temperance, open mindedness, and good will characterize Dr. Hart's essays, and while his book will please neither the thin-skinned extremists of the south, nor the more aggressive friends of the negro, it must be accepted as a valuable contribution to the question at issue.

CAVANAGH, FOREST RANGER: A ROMANCE OF THE MOUNTAIN WEST. By HAMLIN GARLAND, AUTHOR OF "THE CAPTAIN OF THE GRAY HORSE TROOP," "MAIN-TRAVELLED ROADS," ETC. HARPER & BROTHERS; \$1.50.

It would be a pretty safe guess that Mr. Garland wrote this story with the full intent of dramatizing it for stage production, for it lacks his accustomed restraint and severe realism, and some of the romantic passages sound as if they ought to be read to slow music and by the aid of the spot-light. Mr. Garland is a sincere believer in the conservation of national wealth as embodied in natural opportunities, and his story is a sufficiently earnest argument for that far-seeing and patriotic policy, but the author seems to have shrunk a little from his task, as from something for which he was not quite prepared, so that his characters usually lack the stamp of truth, and the book is a polemical pamphlet rather than a work of literary art. Many of the scenes are highly dramatic, but some are too strongly underscored for anything but the melodrama of the stage. Perhaps the best character in the book is precisely the most melodramatic—the coarse and mannish but loyal Lize Wetherford. The realism with which her hotel and restaurant is pictured becomes at times physically painful to the tenderfoot reader. Perhaps Mr. Garland is nearest his own best self in his bits of mountain description, for at times he visualizes for the reader the purity and beauty of the heights in a fashion to move and delight. Virginia Lee Wetherford is sufficiently charming, but not sufficiently realized, and the young ranger himself, although a gallant figure in outline, is hardly stereoscopic. Even Mr. Garland's very direct and effective style suffers somewhat under the test to which he has put himself in this book, and at times degenerates into the commonplace. Much of the dialogue is good, but here again some of it strongly suggests the melodramatic stage; even his young hero stops in moments of action to say stilted things to his rough comrades such as would have been impossible to a man of his kind in real life. This book does great credit to Mr. Garland's political intelligence, but it will not add an ounce to his just literary repute.

A CYCLE OF SUNSETS. By MRS. LOOMIS TODD, AUTHOR OF "CORONA AND CORONET," "TOTAL ECLIPSES OF THE SUN," ETC. BOSTON: SMALL, MAYNARD & COMPANY; \$1.20 NET, POSTAGE 12 CENTS.

A little philosophy, something of a love story, and a good deal of description make up Mrs. Todd's volume of about 250 pages in large and generously leaded type. The love story is sentimental, but what love story can properly be aught else? As to the philosophy, it is agreeable, though not specially deep or satisfying. The matter descriptive of sunsets is unequal in quality. When Mrs. Todd has the courage to stick closely to the purely impressionistic method, the method of seeking to convey to the reader the impression that a particular sunset makes upon her own mind, she is usually

(Continued on page 72.)

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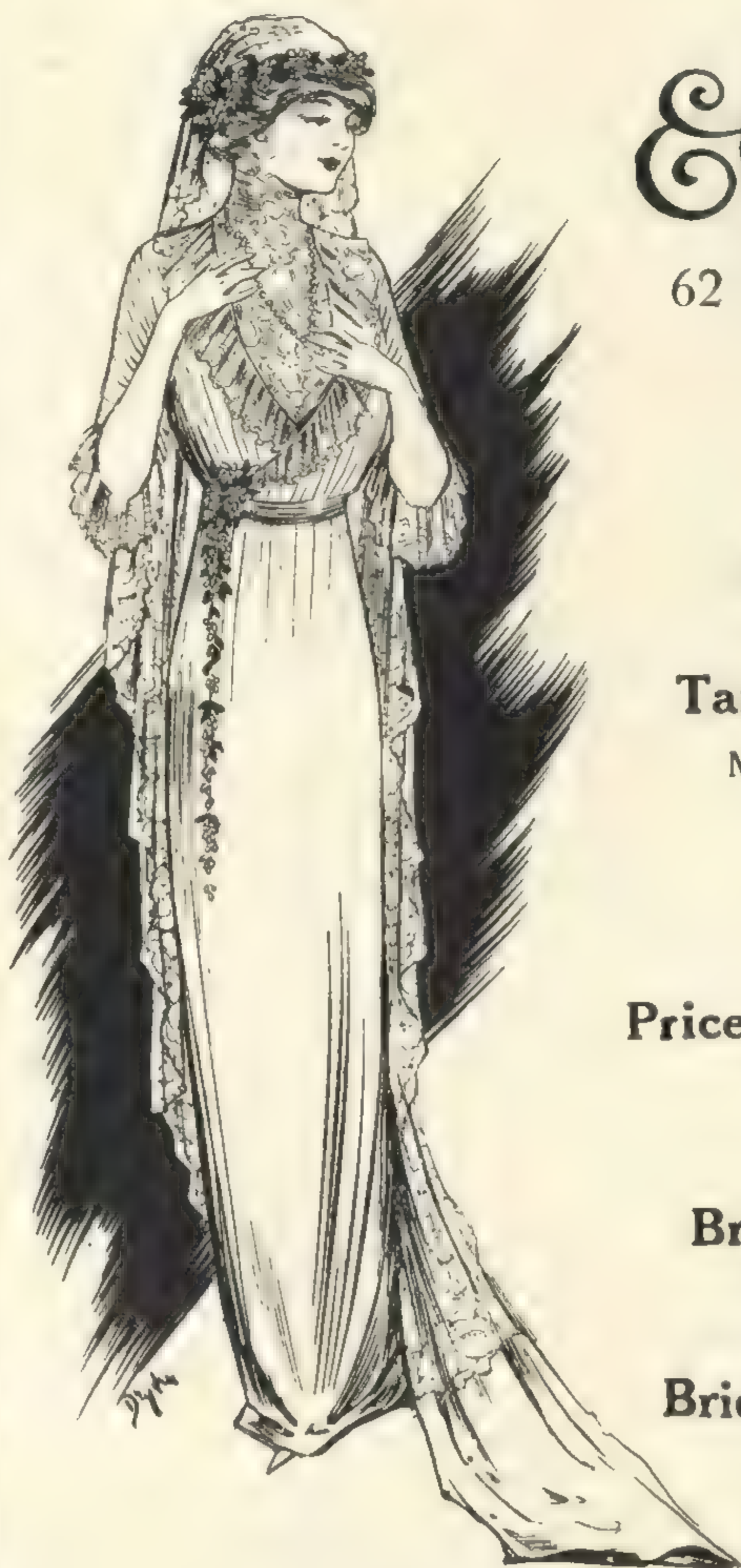
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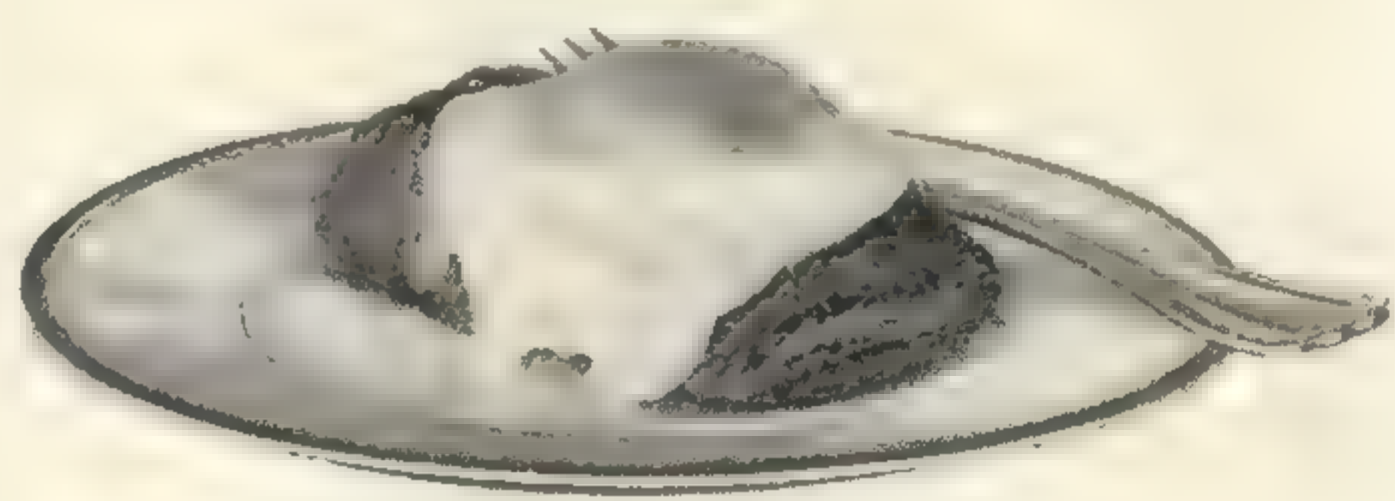
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WHAT THEY READ

(Continued from page 70.)

ally successful, but when she attempts to obtain her effect by the use of color words, she leaves a confused blur upon the reader's mental retina. Color words are totally ineffective to convey a notion of a beautiful scene, and word painting is a pitifully misaimed art. Here is an impressionistic bit that is truly imaginative and effective: "An exquisite odor of earthiness fills the vaporous evening; light and perfume intermingle in a soft spell, like one gentle question—a twilight interrogation awaiting answer from interstellar space."

LADY MERTON, COLONIST. By Mrs. HUMPHRY WARD. FRONTISPICE BY ALBERT STERNER. DOUBLEDAY, PAGE & Co.; \$1.50.

Some two years ago, while in Canada, Mrs. Ward availed herself of special facilities offered by the management of the Canadian Pacific Railway to inspect the picturesque country in the provinces of Manitoba, Alberta and British Columbia. Deeply impressed with the agricultural and commercial promise of this wonderful land, as well as its sublime natural beauty, she was inspired to write a novel about western Canada and its people. The result makes delightful reading, although, truth to tell, the story proper is of such slight fabric that it may be regarded merely as an excuse for the glowing and sympathetic descriptions of Canadian mountains, glaciers and plains, with which the book abounds. At the same time the sentimental experience of the charming Elizabeth, Lady Merton, makes a far more wholesome and pleasing novel than was this author's previous work, based on the divorce problem in America. The heroine is a typical daughter of the English aristocracy, trained to believe in the incalculable advantages of high lineage, delicate breeding and old-world culture. Nevertheless, no sooner does this fine flower of the patrician class gaze upon the limitless fertile plains, the valleys and the lofty mountains of the stupendous west, than she is transported with a noble enthusiasm for this glorious new land and its hardy inhabitants.

At the beginning of her tour Lady Merton, whom we meet as a youthful widow traveling with her invalided and callow brother, becomes acquainted with a forceful young engineer, self-reliant and ambitious, who has never been beyond the bounds of Canada and is naturally a tremendous believer in the splendid future of its western provinces, in the development of which he is already taking an active and important part. Mrs. Ward has indicated with exceeding grace the subtle and gradual awakening of love within the breast of Lady Merton for the rugged, provincial, yet singularly impressive George Anderson.

The climax of the novel is reached in England, among the scenes and among the cultivated people Mrs. Ward knows and describes so well. The romantic culmination of the slender story is obvious after reading the second chapter.

However, one can afford to bear with the mediocre and only mildly interesting narrative for the sake of the author's fine descriptions of picturesque Canada, which, we think, can hardly fail to enthrall a vast number of readers who may perhaps be even bored by the interwoven thread of unconvincing fiction.

THE SKY-MAN. By HENRY KITCHELL WEBSTER, AUTHOR (WITH SAMUEL MERWIN) OF "CALUMET 'K.'" THE CENTURY COMPANY, \$1.20 NET, POSTAGE 11 CENTS.

Those who are looking for a new sensation in current fiction will find it in "The Sky Man," an extremely well executed piece of literary audacity, which by some miracle escapes being a mere extravaganza, and has qualities of dramatic interest that will probably procure for it a large welcome. There is little or no humor in the story, there is no genuine pathos, and in the matter of characterization it lacks anything that may properly be called distinction. The author, however, has undeniably achieved an impressive and delightful opening, with his hero triumphantly winging the Arctic skies,

the consummate master of the air. Nobody can escape the thrill that comes as the Sky-Man is pictured serenely viewing the earth far beneath his absolutely controlled airship, alighting when and where he will and vaulting again into the air whenever the whim takes him. The romance interwoven with the story, and the incidents of danger and struggle are all sufficiently well done, but the charm of the thing and the author's triumph lies mainly in the reader's tacit acceptance of the fact that the Sky-Man has thoroughly mastered the art which so many are feebly essaying. Mr. Kipling's recent short story of aerial flight is more brilliantly technical, more astounding in its aptness of phrase, and in its nonchalant acceptance of the airship and all that the airship implies as a familiar accomplished fact, but Mr. Webster's novel has a wizardry in its charm that the greater man of fiction has not compassed in dealing with a like subject.

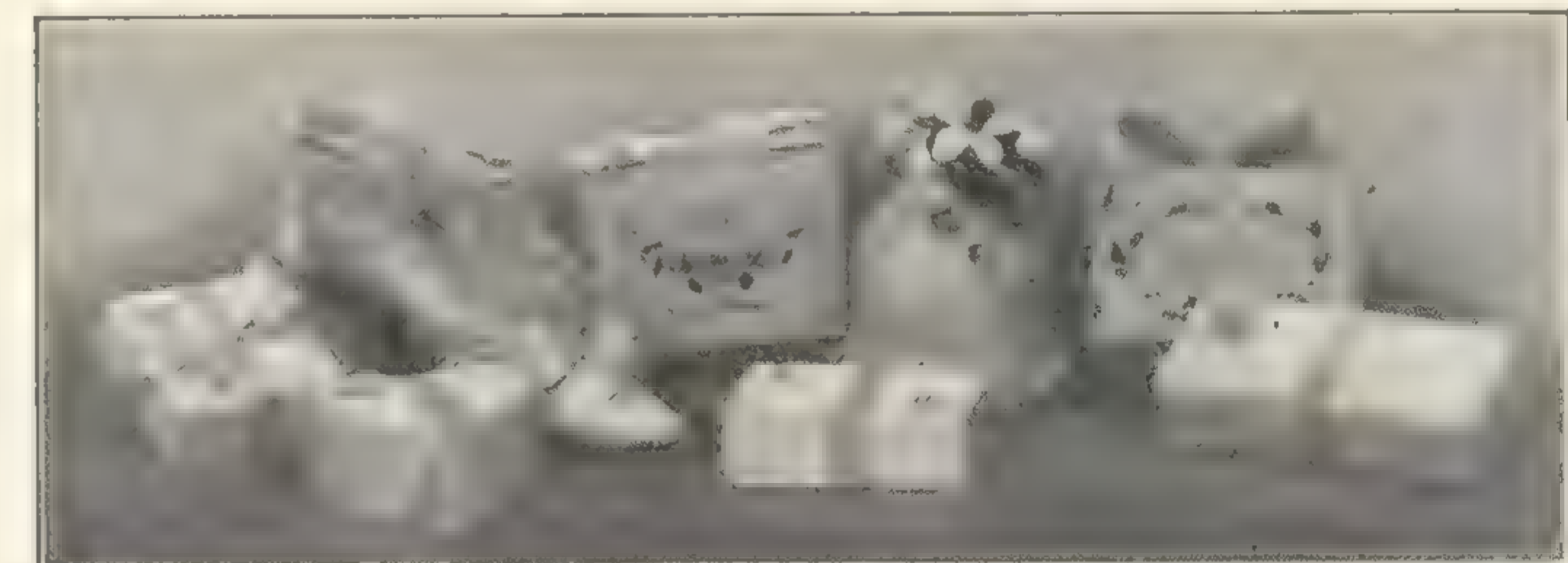
THE HAPPY FAMILY. By B. M. BOWER (B. M. SINCLAIR), AUTHOR OF "CHIP OF THE FLYING U," "THE RANGE DWELLERS," "THE LURE OF THE DIM TRAIL," ETC. NEW YORK: G. W. DILLINGHAM COMPANY, \$1.50.

Here is another volume of Mr. Bower's slangy stories of the western cattle country. Ananias Green is the hero who figures most largely in this set of stories, and Ananias is an entrancing liar, with equal charm and facility in the twisting of truth. He is also an excellent broncho buster, and an all-round good fellow. Early in the volume the reader learns how Green earned his invidious sobriquet. Later one makes acquaintance with Green's prowess, humor and loyalty. There is sufficient variety in these stories to make it impossible for any reader to anticipate the character of the later from that of the earlier, and not one of them is dull, though we confess to a slight revolt from the dialect now and again. One of the most amusing of the stories is that entitled "Miss Martin's Mission." Almost as funny, and a good deal more thrilling, is "A Tamer of Wild Ones." It is impossible not to feel a bit of nervous tension over the broncho-riding competition in this story, and almost to the end the reader has an uneasy fear that the author is going to give the tale a disappointing denouement. Taken altogether this volume is one of unusual liveliness and picturesque charm. P. C. Hutchinson's colored frontispiece is not unworthy of the author's work.

LIFT-LUCK ON SOUTHERN ROADS. By TICKNER EDWARDES, AUTHOR OF "THE LORE OF THE HONEY-BEE." WITH SIXTEEN ILLUSTRATIONS. THE MACMILLAN COMPANY, \$1.50 NET.

Here is a book to be thankful for, to read once with joy, and to take up many times with refreshment. The author set out aimlessly from Torquay in autumn, walked when need was, and rode when any sort of vehicle came along with an empty seat to which he was welcomed. Sometimes he got his lift from a market woman, sometimes from a country doctor on his rounds, once from a reckless motorist, and again from a gypsy. He sometimes picked up walking companions on the highway, and he often slept in cosy cottages, now and again at a village inn, or under the stars, and once in an abandoned railway carriage which was well bedded with clean hay.

It is not Mr. Edwardes's way to rave about nature, or to overload his reader with scrappy irrelevances touching the habits of beast or bird. He is content to speak his joy in the freedom of the road, and the charm of forest, field, cottage and hamlet. Famous places he seldom touches, though he did visit Stonehenge late at night, and does give a chapter to Selborne. The book is rich in human interest, simple in style, sympathetic, not over-literary—in fact an unusual kind of "nature" volume, and one which will fetch home to every sensitive reader a realistic impression of the lovely English land through which the wanderer traveled, and will tantalize the lover of the open road with a gnawing desire to imitate the example of Mr. Edwardes. It is long (Continued on page 74.)



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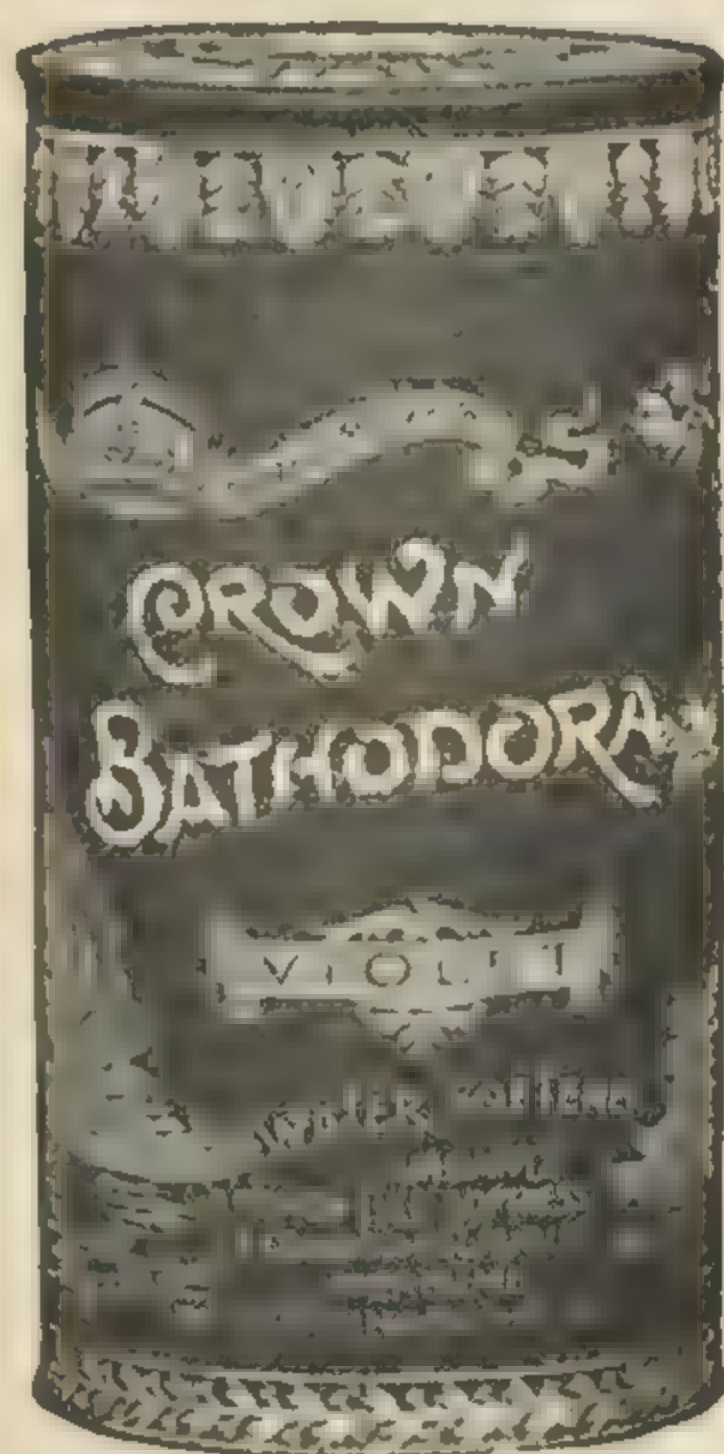
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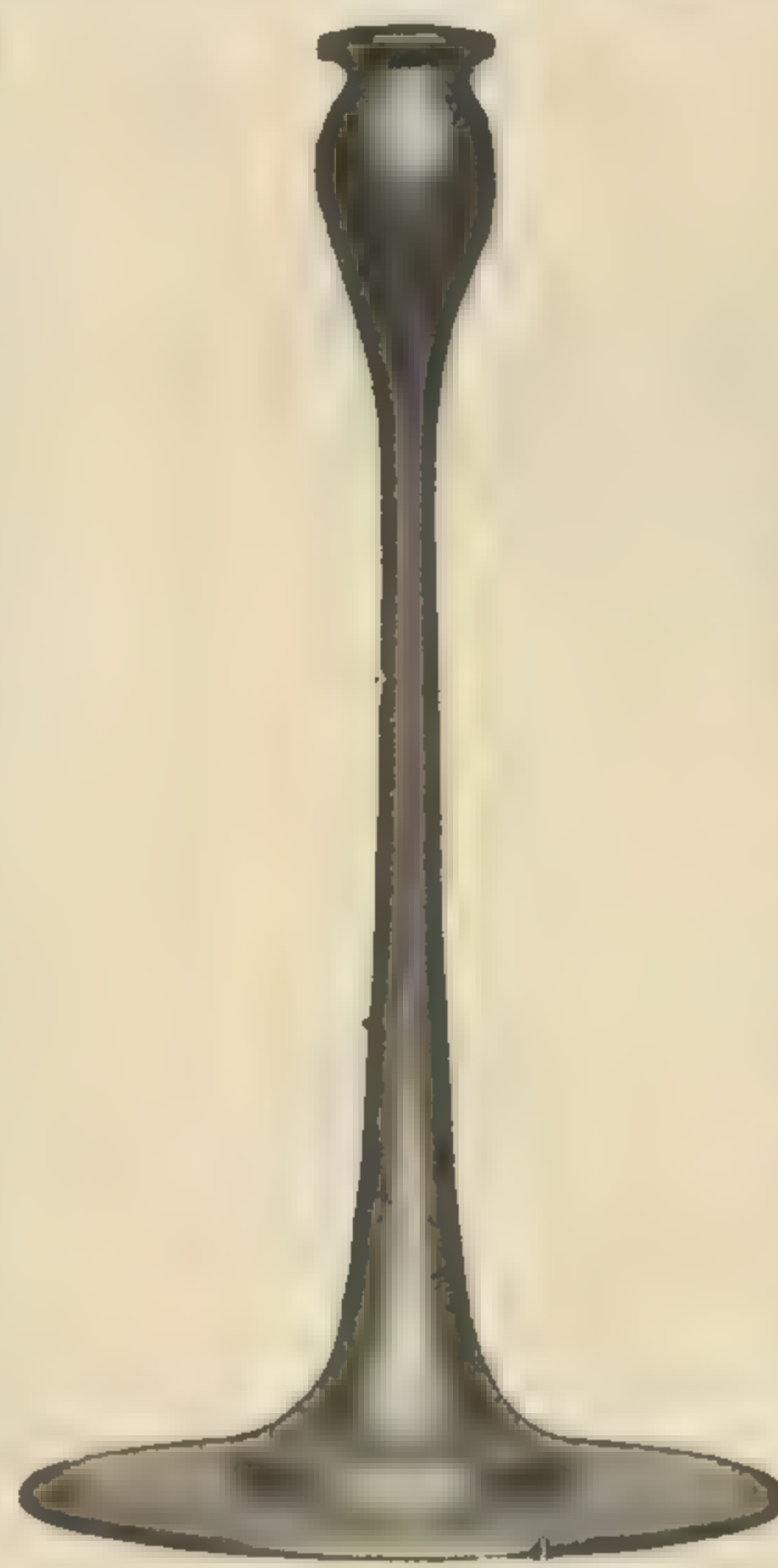
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WHAT THEY READ

(Continued from page 72.)

since a better book of its kind has come to cheer and to delight those who are a bit tired of the shouters from the house-tops.

EAST LONDON VISIONS. By O'DERMID W. LAWLER. LONDON, NEW YORK, BOMBAY AND CALCUTTA: LONGMANS, GREEN & Co.; \$1.50.

Under an almost allegorical guise the author of this book has shown us not so much what his ambitious preface indicates as his design to show, but rather the workings of a singular mind, and the survival almost up to the last quarter century of conditions that seem nearer those of Shakespeare's time than our own. The author, if we are to take literally his account of himself, is the son of a somewhat successful and highly interesting East London tradesman. In the early chapters of the book he shows the life and activities of the family in a really fascinating fashion, though his eccentricities of style now and then befog the reader. As the book goes on the author tells of his adventures in the art of earning a living, as teacher of oratory, and at length as journalist. As a mere youth he was reduced to the hardest straits, and narrowly escaped starvation. Mingled with what seems to be simply autobiographical are the author's mystical philosophy, his religion, and a good deal of keenly intelligent literary criticism. It is easy to understand that a man with Mr. Lawler's convictions and ideals found it hard work to earn a living in London journalism. He would have found it almost impossible to get on in New York journalism, though here a lucky stroke might have put him into the exactly right niche. In style Mr. Lawler's verse, of which he furnishes very little, shows the influence of Blake, while one sometimes feels Carlyle in his prose. He has a special gift for rapid prose portraiture, and he can occasionally be truly dramatic, as in his account of the fashion in which a maidservant saved him from the vengeance of his enraged father. Even with the aid of the key furnished in the preface it is hardly possible to follow in Mr. Lawler's text his mystical religio-philosophical intent.

WOMAN'S WORK IN ENGLISH FICTION FROM THE RESTORATION TO THE MID-VICTORIAN PERIOD. By CLARA H. WHITMORE, A. M. G. P. PUTNAM'S SONS. \$1.50.

It was inevitable that the feminist movement should assert itself in literary criticism, and this little volume embodies such assertion with considerable energy. The author says in her preface that many of the women whose work is here considered have sunk into undeserved oblivion partly because nearly all books on literature have been written from the masculine point of view. The question that Miss Whitmore thus raises seems to be, Are there properly two standards of literary excellence, the masculine and the feminine? That is a very interesting question, but one that cannot be discussed in a brief review.

When we come down to concrete facts, however, the present reviewer is strongly inclined to question the accuracy of Miss Whitmore's conclusion that many of the ladies whose literary fame has faded out have been the victims of masculine critical injustice. The romances of the Dutchess of New Castle, Mrs. Aphra Behn, and Mrs. Manley have ceased to be popular because they lack the intrinsic merit that alone can keep archaic literature alive. Mrs. Behn did a service to humanity if not to literature in writing *Oronoko*, but the book is now irrecoverably lost to us, though not more so than much of contemporary literature by masculine hands. The like is true of most of the women mentioned in the next three chapters of Miss Whitmore's book. Fanny Burney is the one live reputation discussed in those chapters, and Fanny was a clever little prude much overrated in her own day by the most distinguished of her male contemporaries. The *Vicar of Wakefield*, with all its faults, deserves better of posterity than Evelina. Bunyan, who was the contemporary of the neglected Dutchess of New Castle and the

forgotten Mrs. Aphra Behn, is popular today, not because he was a man or a man's author, but because he wrote far better books than they. Mercy is a more natural and lovely female character than any conceived by Bunyan's contemporaries of either sex. Swift has outlived the women writers of his time, not because he was a man or because men have been his chief critics, or even because he appeals especially to masculine readers, but because he was an incomparably greater master of prose and of satiric romance than any woman of his time, or for that matter than any other man. Our mothers and grandmothers, who read Jane Porter in their youth confessed in their age that she was not worth reading. Jane Austen's fame is perfectly safe for a long time to come, and nobody has praised her more extravagantly than the masculine critics, and that in spite of the fact that she utterly breaks down in attempting to depict masculine passion. The Brontës have never lacked cordial recognition from masculine critics, though Charlotte's hero Rochester is just such a melodramatic person as would naturally have been created by a lonely girl whose male acquaintances had been a drunken brother, a querulous father, and his occasional curates. Anthony Trollope has outlived his mother in literary fame because he wrote far better novels than hers. It is true that the women novelists of the 18th and early 19th centuries helped to purify fiction, but the best of them were not truer to the essentials of human nature, masculine and feminine, than their ablest male contemporaries, and the second rate women writers of those periods have perished for exactly the same reason that a score of men whose novels were once popular have been forgotten,—because they did not write well enough to claim the ear of posterity. Miss Whitmore has done the lovers of literature a kindness in pointing out the significance of some women's work in the development of English fiction, but she has not proved her main thesis.

THE SCIENCE OF LIVING: OR THE ART OF KEEPING WELL. By WILLIAM S. SADLER, M.D., PROFESSOR OF PHYSIOLOGIC THERAPEUTICS, THE POST-GRADUATE MEDICAL SCHOOL, CHICAGO; DIRECTOR OF THE CHICAGO INSTITUTE OF PHYSIOLOGIC THERAPEUTICS, ETC. ILLUSTRATED. CHICAGO: A. C. McCLURG & Co., \$1.50 NET.

Dr. Sadler's book is an attempt to present in popular language the essential facts of our physical life, and the theory upon which moderate men of orthodox medical schools base their hopes for the physical well-being of the race. The author explains simply the phenomena of blood circulation, respiration, and digestion, gives tables of foods and their nutritive value, advises as to suitable diet for the correction of unfavorable bodily conditions, and discusses with temperance the question of mind-cure. He is an advocate of deep breathing, but does not urge "rhythmic breathing" as a mental, moral and physical tonic. He stands pretty close beside Horace Fletcher in advocacy of chewing the food. Alcohol, tea, and coffee he would have us eschew. Open-air sleeping, open-air living as far as possible, and abundant ventilation indoors he urges as of prime importance. He would have everyone drink plenty of pure water, but he disapproves any considerable drinking of liquids at meals. He has recommendations as to the cure of worry, though here he is less specific and illuminating than some other recent writers, and he acknowledges the practical usefulness of mind-cure in some instances, though he regards Christian Science as a dangerous delusion. Bathing with hot water at least twice a week, and with cold or cool water daily he thinks necessary to cleanliness and beneficial to health. The book is sufficiently illustrated with pictures and diagrams; it has a useful appendix, and a pretty full index. The author's style is agreeable. He is somewhat conspicuous among medical writers of these days in his specific recognition of the Christian religion as a helpful force in the combating of disease.

(Continued on page 76.)

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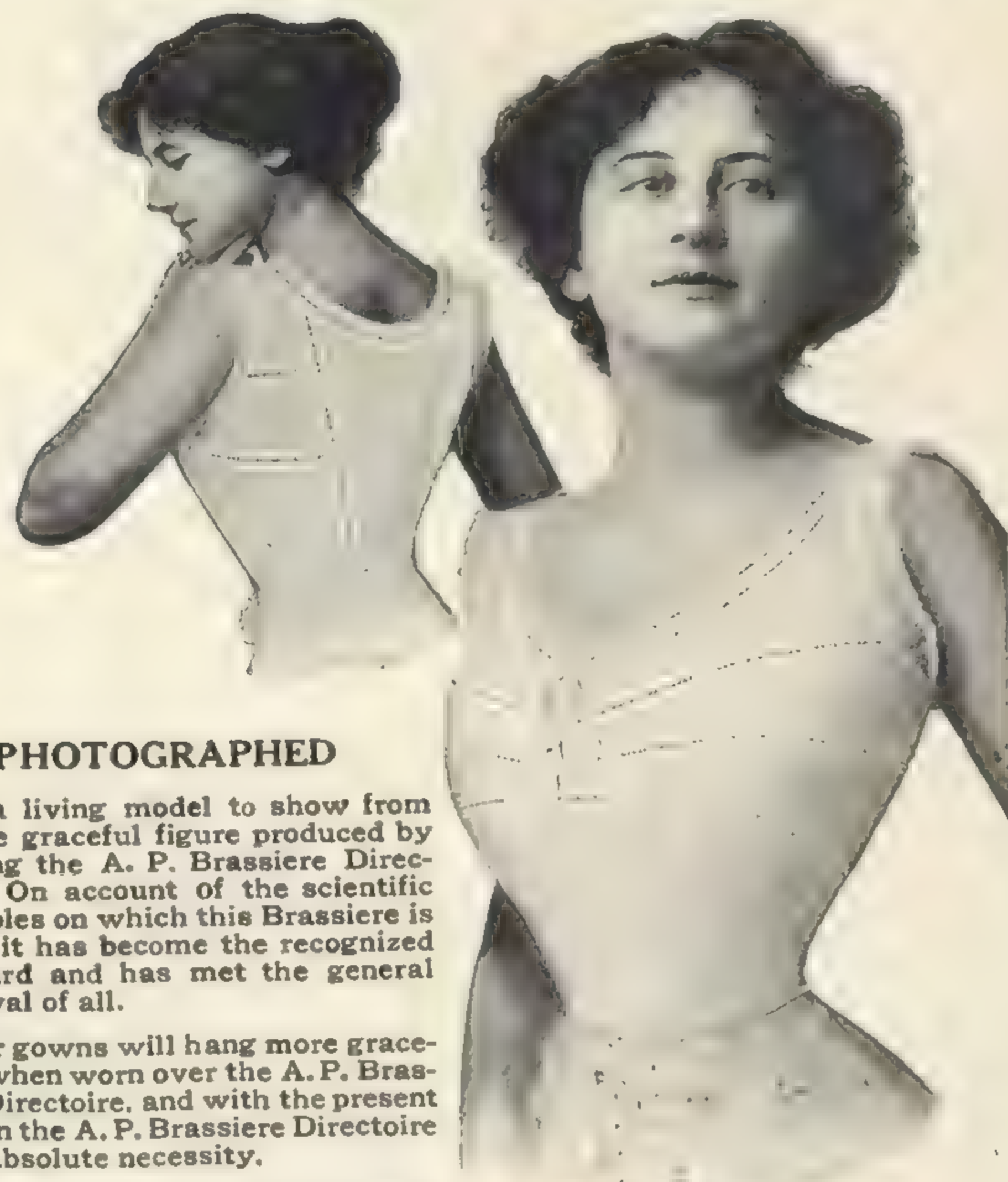
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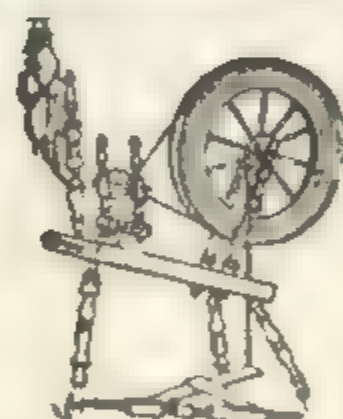
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WHAT THEY READ

(Continued from page 74.)

CHANTICLER: PLAY IN FOUR ACTS.
By EDMOND ROSTAND. TRANSLATED BY
GERTRUDE HALL. NEW YORK: DUFFIELD
& Co.

Miss Hall has done her interesting task with evident enthusiasm, and with highly creditable effect. One feels instinctively that "Chanticleer" is essentially a play of the stage rather than of the closet; that the swift, brief dialogue can be felt at its best only when spoken by a capable actor in costume, and amid the realistic and delightful surroundings indicated by the stage directions. Under such conditions a certain baldness would disappear from the text, and most of the tedium of the play would be forgotten. It must be owned that this tedium is strongly felt in many places, where the stage business would put life and interest into almost every line. This peculiarity of the play is not the fault of the translator, but rather that of the conditions which the author had in mind, and of the essential difference between French and English. The delicious slyness and mingled wisdom and humor of La Fontaine have proved in effect untranslatable into the English tongue, whether in prose or verse, and the like is mainly true of Rostand's "Chanticleer"; some subtle linguistic and racial difference forever places the best and most characteristic things in French literature beyond the reach of our English tongue. In the same way, the heights and depths of Shakespeare, the delicious lyric flights of Shelley, the downright prose of Bunyan, De Foe and Swift are all essentially alien to the French language.

"Chanticleer" as Miss Hall gives it to us, however, is a lovely thing for those with the temperament to divine and enjoy its exquisite idealism, its quaint humor, as of the "bestiaries" and fables, its rich suggestions of an opulent rural beauty in field and wood and sky. The self-deceived hero is a splendid idealist, egotistical and vain, but with a noble capacity for self-sacrifice, and the cynic blackbird, while he furnishes much of the humor of the piece, furnishes also the foil to the idealist, and in the end is himself discomfited.

We think Miss Hall's conspicuous success lies in the Guinea Hen's day and the delicious wood scenes. Most of her verse lacks the something that would make it just right, though here and there the tiny couplets to convey the song of birds or hum of bees are remarkably successful; as to the blank verse, it cannot be praised, but all in that measure and all the rhymed verse make up an extremely small part of the text. Between the dialogue, and the stage directions, which should be read with conscientious care, the imaginative reader will obtain a deliciously lively impression of the scene. Indeed, we recall no play, ancient or modern, that, read in this fashion, is capable of giving a more charming impression of stage realism and rural loveliness; but no one can feel all this at its full without several readings.

The publishers have given the play a charming and highly appropriate physical setting. Its cover of simple green cloth with the admirable colored portrait of the hero himself on one side is a triumph of taste and intelligence.

HAPPY ISLAND: A NEW "UNCLE WILLIAM" STORY. BY JENNETTE LEE. NEW YORK: THE CENTURY COMPANY, \$1.00.

Uncle William returns to warm the hearts of old friends and conquer those of new. He is a delightfully realistic study of the old-fashioned New Englander of the coast, and his genial philosophy, pleasantly glowing humor, and innocent craft are done with the utmost delicacy and fidelity. Everybody in the book, indeed, is set forth with a succession of deft touches until the reader seems to have lived on intimate terms with all the characters. Andy is consistently dull and impenetrable, an excellent foil for the live intelligence and active sympathy of Uncle William. Benjy, too, is a living human creature, whose refined and distinguished countenance, tall form, and long, thin legs are not more clearly impressed upon the reader than his cultivated intelligence and nervous sensibility. The girl,

Celia, is charming, and George Manning is a singularly real and vigorous personality. As to Juno, the cat, she is surely one of the best feline creations in fiction, which is saying a good deal, for there are some excellent cats in literature, though they are far outnumbered by the noble dogs of fiction. A sweet and charming book this, one to soothe and cheer, American to the core, and as true to the rockbound coast of New England as her juniper and wild barberry. One thing, however, Mrs. Lee has to guard against, a tendency toward a mannerism into which she is tempted by her special facility for the happy use of qualifying adverbs.

THE NEWEST BOOKS

AN UNCOMMONLY useful and practical book is "Backwood's Surgery and Medicine" (The Outing Publishing Company; 75 cents), by Dr. Charles Stuart Moody. In less than one hundred pages Dr. Moody gives intelligible and sufficiently detailed directions for the treatment of fractures, sprains, and dislocations, the care of burns and cuts, methods of resuscitation in case of drowning, and the treatment of ordinary diseases when contracted in camp or elsewhere at a distance from skilled medical and surgical aid. The final chapter deals with serpent bites, and among other surprising things warns against alcohol as a remedy. A brief appendix indicates the proper equipment for the camp medicine chest. Dr. Moody is sufficiently old-fashioned to include in this list such drugs as calomel and quinine, aconite and phenacetine, and the famous Dover's powder. He gives prescriptions for the use of medicines in specific cases of illness.

Elizabeth Wager-Smith, whose series of articles on the game of Skat interested many readers of Vogue, has assembled those articles, placed with them other valuable matter, and made a book, called "Skat: Principles and Illustrative Games," which is published by J. B. Lippincott Company, of Philadelphia, in a fully illustrated volume of 225 pages. The origin of the game, its history and development, its laws and principles occupy 85 pages of the book, and fifty-five illustrative and illustrated games follow.

Professor Münsterberg and the other students of criminal psychology furnish the motif of the novel entitled "The Achievements of Luther Trant" (Boston: Small, Maynard & Co.; \$1.50), by Edwin Balmer and William McHarg, a story of detective work, in which the "third degree" is administered to suspects by the aid of instruments borrowed from the psychological laboratory. Even the "record" of the instrument in a particular case is reproduced in a diagram. The authors explain in a preface that while Luther Trant is a figment of their imagination, he is made to employ no method not perfectly familiar to the modern physiological psychologists.

"Letters to My Son" (Houghton, Mifflin Company, Boston; \$1 net), issued anonymously and announced as the work of a well-known English author, sounds as if it might have been written by Mrs. Francis Hodgson Burnett. The "letters" are those of a prospective mother to her unborn son. There is a good deal of truth to feminine human nature in this matter, but it is painfully over-sentimental, and as such likely to repel sincere readers of either sex.

Winthrop Packard, who is a recognized institution of Boston, gives us another collection of his outdoor essays under the title of "Woodland Paths" (Small, Maynard & Company, Boston; \$1.20 net), a pleasant record of experience and observation mainly in the woods. The titles of his essays give a key to their contents, as South Rain, Spring Dawn, March Winds, Wood Roads, The Brook in April, Promise of May, Harbinger of Summer, and the like. These quiet little essays are somewhat reminiscent of Thoreau, but are less subjective than his work, and undoubtedly less

(Continued on page 78.)

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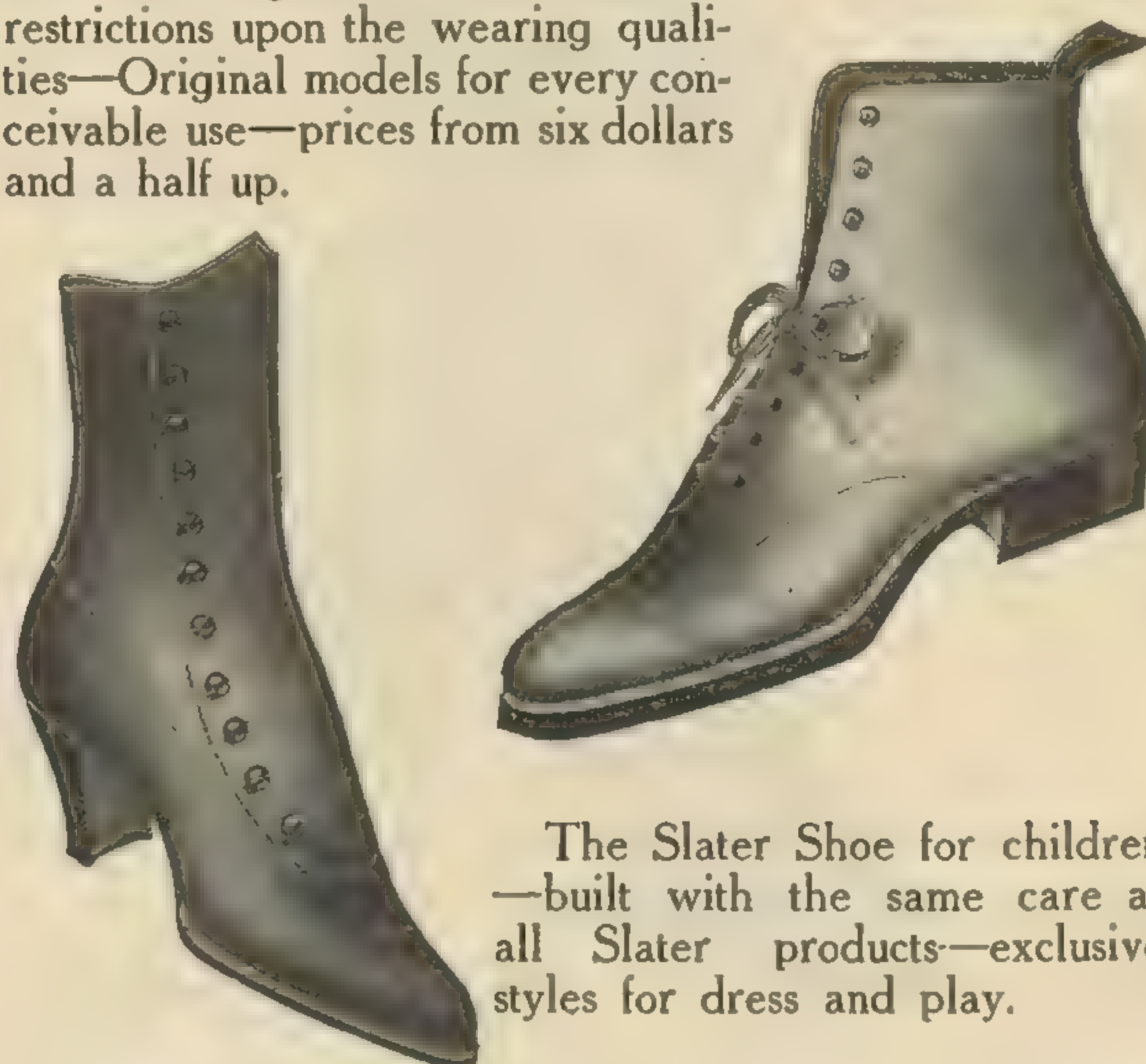
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WHAT THEY READ

(Continued from page 76.)

imaginative, though they are not marred by the somewhat futile attempts at humor that sometimes annoy the reader in Thoreau. Mr. Packard has a humor of his own which is seldom futile and often extremely agreeable. New England is an ideal country for the true nature lover. Little of it is really wild, for it has been so long somewhat thickly inhabited that it has that element of human interest which is necessary to communicate the romantic spirit to a region. No unexplored land, however beautiful, is romantic, for some memory and trace of man, and civilized man, is necessary to give romantic interest to a landscape. Mr. Packard's work, therefore, dealing as it does mainly with New England, has a genuine romantic interest. It is most agreeable reading.

"Governmental Action for Social Welfare" (The Macmillan Company, \$1.25 net), by Professor Jeremiah W. Jenks of Cornell University, is a new volume in the American Social Progress Series. Professor Jenks has treated his subject in summary fashion with a minimum of opinion and a moderate amount of history. He is an Empiricist as to socialism, but he apparently rejects the socialistic theory that institutions mould men more than men mould institutions, for he says, "We should not think that human character, human motives, human ways of looking at things, can be changed much by legislation." He seems to regard the initiative and referendum as likely to prove conservative rather than radical institutions, and he expects that the able and selfish man under socialistic conditions may get control of the state and use it for his own selfish ends. We are inclined to dissent from the author's explanation of the attitude of the American people toward the President, for in spite of our large immigration from monarchical states the mass of Americans care nothing for the mere ceremonial aspect of the presidency. Washington society has foolishly accepted European etiquette, with some consequent regard for precedence, but when the President is away from Washington he is treated as one of the people, and his popularity depends in large measure upon his ability to accept such treatment gracefully.

"Progress from Experience" (The Cochran Publishing Company, New York), by Edward Selden Hyde, is a rather long essay discussing some aspects of the current social problem. The author is preoccupied not so much with a solution of such problems as with a statement of them in terms consonant with history. He finds that no industrial combination is sure enough of its position to neglect the usual devices for improving methods of production, and he cannot see that competition is as yet entirely eliminated from trust-controlled industries. Mr. Hyde's essay is singularly frank in its treatment of the questions discussed, and it leaves upon the mind an impression of genuine candor.

Though not intended primarily for novices, Mrs. Lillian Sherman Rice's interesting little book, "Bridge in a Nutshell," will be found of much value to beginners at the game. Provided that one knows the first principles of bridge, this book gives in concise form the main essentials of sound play. If some of the author's precepts seem a trifle arbitrary to the close student of the game, it should be remembered that one's own judgment, backed by a close knowledge of the rules, is an all-important factor of success. Mrs. Rice presents in clear form her own knowledge of the rules, and her book should prove interesting to all players of bridge.

LITERARY CHAT

AMONG the autumn announcements by the Lothrop, Lee & Shepard Company, of Boston, are more than a dozen new juveniles. The same house is offering two of the Pansy Books in cheap form, "Ester Reid" and the "Four Girls at Chautauqua." The American Girls' Series of this house has now extended to forty titles. The complete poems of Charles Follen Adams, creator of "Leedle Yawcob

Strauss," will be issued by the Lothrop, Lee & Shepard Company this autumn in a single volume.

The Scribners will issue shortly Professor Branden Matthew's biography of Moliere, which is to be a study of the man, his works and his times.

"The Buccaneers in the West Indies in the 17th Century" is the title of a new and important book by C. H. Haring, to be issued by E. P. Dutton & Company. Mr. Haring has chosen a subject of rare interest, and his publishers say that his book contains the first really complete and critical account of the audacious freebooters, once the terror of the Spanish commerce and the Spanish colonies bordering the Caribbean Sea.

Mark Twain's speeches, hitherto uncollected, have been issued in a volume by the Harpers, with a characteristic preface by the author and an introduction by W. D. Howells.

A new volume of ten essays upon literary topics by Professor Wm. P. Trent is announced by the Crowells. The opening essay is on Longfellow.

A new novel by the ever-industrious and usually clever George Randolph Chester is announced by the Bobbs-Merrill Company. It is called the "Early Bird" and, doubtless, it will catch the worms that dieth not and knows no turning—the fiction-reading public.

Cassell & Company's autumn list will include new novels by Katharine Tynan, Richard Marsh and Emily Ferguson. The Duke of Mecklenburg's huge work of travel, called "In the Heart of Africa," "Australia," "The Making of a Nation," by John Foster Fraser, "Napoleon in His Own Defense," by Clement K. Shorter, and "Puritanism and Art," by Joseph Crouch. The last named book is an attempt to prove that the saints of the 17th century were not enemies of aesthetics.

Durable Satisfactions of Life, by Dr. Charles W. Eliot, President Emeritus of Harvard, is announced for publication by the Crowells.

The autumn books of Thomas Mosher will include selections from several standard poets of the last century and from Merbert Spencer, Jewett's translation of Plato's Apology of Socrates, and Wilde's Salome.

Katherine Cecil Thurston's latest novel, just out, is called "Max." Her American publishers, the Harpers, hint that it resembles her successful "Masquerader."

"Cowboy Songs," collected and edited by John A. Comax, is an interesting announcement of the Sturgis & Walton Company, Philadelphia. We expect that the "editing" was a very necessary part of the collector's work. Cowboy songs unedited might offend the sensitive Post Office Department.

The old 17th century parson and poet, John Donne (please call him Dunn), who was several kinds of a man, wrote "Letters to Several Persons of Honour," which the Sturgis and Walton Company, of Philadelphia will bring out in a beautiful and somewhat costly limited edition.

Myrtle Read's new novel, "Master of the Vineyard," is announced by the Putnams. The same house announces for early fall publication Princess Caroline Murat's "My Memoirs," an intimate account of many occurrences in the second French Empire, a new edition of "The Little Gingerbread Man," by G. H. P., "Hypnotism and Suggestion in Daily Life, Education and Medical Practice," by Dr. Barnard Hollander, "Cathedrals and Cloisters of France," by Elise W. Rose and Vida Hunt Francis, and "The Wilderness Trail: or the Ventures and Adventures of the Pennsylvania Traders on the Allegheny Path," by Charles A. Hanna.



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If you are suffering from any chronic ailment, if your figure does not please you, or if you will tell me the particular difficulty you wish to correct, I feel sure I can help you. If I cannot, I will tell you so. Your correspondence will be held in strict confidence. Many a woman has surprised her husband and friends by improvement she has made by just 15 minutes a day in her own room.

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SLEEP, RELAXATION, REST

LIFE, as we live it to day in highly civilized centers, makes such tremendous demands upon our energy that, unless we know how to regulate and conserve its expenditure, recuperation is impossible, *even during sleep*; and that is why nervous ills stalk rampant among us.

We know that it is during normal sleep that growth, development and repair take place. In other words, the processes of nutrition and reconstruction occur during this period. For that reason, all young, growing animals require a great deal, and for the same reason old people need more than those in the prime of life when the recuperative powers are at their height.

It is the brain, the seat of the central nervous system, that sleeps, or rather, *it is consciousness that rests*. It has been found that the brain can hold out longer than any other organ in cases of starvation, but when sleep cannot be secured, death results. So, it is easy to understand why those who are deprived of proper sleep, look haggard and grow old prematurely and why the continual loss of sleep gives rise to serious nervous disorders. It is charged that the complexities of modern life induce nervous irritability which prevents sleep, and this, in a very large measure, is true, especially of Americans. We carry our business, domestic and social cares into slumberland, and even then *we do not let go of them*. The fact is that we do not know how to sleep. No doubt nearly everyone has read of how Napoleon could drop off into a refreshing slumber whenever and wherever he listed—on the battlefield; in the midst of a great conference, etc.—and as a result he required only about four hours at a time, and frequently did not take that. But he slept the sweet, tranquil sleep of a baby. He had the power to shut out every impression, every thought, every idea, but the one upon which his mind was dwelling at the time, and when he required complete repose, that thought alone occupied his mind and he slept. With less powerful minds so complete a mastery of self is impossible, but nevertheless we can do much to help ourselves, if we will. As it is we rush through a multitude of things for sixteen, or even eighteen, hours at a stretch, forgetful that the day has but twenty-four, and that what cannot be done today, can be accomplished much better tomorrow. And so, with nerves keyed at the highest tension, we seek our couches and either fall into fitful, restless sleep, with tense muscles and brain still active, or do not sleep at all. It is a well known fact that bodily tension increases mental strain.

If for some reason we are thrown into a state of apprehension, nervous excitement, or the like, and find ourselves shaking from head to foot, our first thought is to stiffen the muscles—"to brace up." But if we simply drop, or shake off the feeling, like a mantle, relaxing completely, the mental relief is immediate. Try it!

It seems absurd to suggest that we should take lessons in what should be the simplest and most natural of functions, from animals and care-free children, but we find it difficult to get their complete relaxation of body and mind, and to invite sleep, the mind must be divested of all cares; all worries; all "wakeful" thoughts.

Men are better able to do this than women, with many of whom it is an established habit to go over the day's occurrences, and to plan for the morrow *after* they have retired. To completely empty the contents of the mind and then shut out all exterior matters requires a good deal of practice, and may never be altogether accomplished, but the *effort* to do so, concentrating on the one thought of "sleep," is amazingly helpful. Next in importance, is *bodily* relaxation. Observe a child or animal in sleep. Note the beautiful abandon—the graceful attitudes due entirely to the unconscious arrest of nerve and muscle force. The wheels of life are going at slow speed, and sweet repose is the result. The trouble is that those of us who are driving all day forget how to take the tension off and let the wheels slow down.

Babies, little children and most animals lie on the abdomen, or upon the side inclining towards the abdomen, with limbs outstretched, when sleeping. It is the natural posture and it insures a perfect balance in the circulatory system, preventing conges-

tion of blood in some parts and pressure upon nerves in others, which induce cramps and even more serious troubles, like neuritis, lumbago, etc., etc. To lie with the head resting on the arm, or with arms extended above the head, is bad and should be avoided. To lie on the back—a position peculiar to man, for no animal known does it—results in nightmares and unpleasant dreams, because of the pressure exerted upon the spinal nerves.

Cold extremities frequently prevent sleep; and a tendency to cold feet and hands can be overcome by rubbing them very thoroughly with a rough towel just before retiring. But only the local circulation should be excited, and no bodily exertion made. Hot milk, or hot water, sipped at bed time, also has a soothing effect and helps to equalize the circulation. Another frequent cause of sleeplessness or of unrefreshing sleep, lies in poorly ventilated, or overheated rooms. We know that sleeping out of doors is a cure for insomnia and too much fresh air is impossible, if the body is well protected. No one, except babies and invalids, can sleep in comfort in a temperature over 60, and they should have from 60 to 70, with plenty of fresh air. Stagnant air is poisonous, and when we are constantly rebreathing that we have breathed before, we must not expect to awaken with renewed youth and vigor. Flood the sleeping apartments with air at all seasons, and during the milder weather sleep as much as possible out of doors. The roof and the verandas make delightful sleeping quarters during the summer, and many cases of insomnia have been permanently cured by no other means.

Eating heartily before retiring is extremely unwise, and while those in robust health who make a practice of it may apparently do so with impunity, the penalty is being paid all the while. We are not conscious of it until some slight extra demand is made upon the economy when we are not equal to it. But, on the other hand, easily digested food in moderate amount, is sometimes extremely beneficial in inducing sleep.

The habit of awakening after a few hours of restless slumber can often be overcome by a light lunch of malted milk; milk and crackers, or, if it is obtainable, warm broth; and it is by all means better to take this nourishment at two or three o'clock in the morning than to lie awake until the rising hour, or possibly to turn day into night, and sleep when others are up and doing. Night is the time for sleep, and since darkness invites slumber, all daylight should be excluded from the room of one who must seek repose when the sun shines. But as this often means the exclusion of air, too, it is better to place a light bandage of black silk over the eyes. Those who must fight against day drowsiness and night wakefulness should consult a physician, as some constitutional trouble may exist; and here let me put in a word of caution against the use of nerve sedatives and narcotics, now altogether too common. They do no good, except in extreme cases when they must be advised by a physician, and their promiscuous use is productive of untold harm. The habit of normal sleep can always be cultivated by following the hygienic measures here touched upon. A warm bath is very relaxing, and when taken just before retiring, has a soporific effect. But instead of exerting oneself by rubbing the body dry with a Turkish towel in the usual way, it is better to pat it dry with a soft cloth, in order not to disturb the relaxed state. While massage is frequently advised for sleeplessness, unless given by an expert, it is far more apt to be stimulating. Gentle massage, properly given, with the object of soothing kept constantly in view, is efficacious as is also massage of the scalp, temples and spinal nerves, especially those located at the nape of the neck. Gentle manipulation of the head at the base of the brain, also produces drowsiness, and when the body is absolutely relaxed, and the mind either blank or "willing" to sleep, peaceful, rejuvenating slumber is almost sure to follow.

However, many women find it difficult to compose themselves to rest. Indeed, a calm, serene face and a reposeful attitude is seldom seen in the great cities, although amid the rush and hurry of a busy life, we have many opportunities for resting, if we but
(Continued on page 82.)

Binner

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IS CULTIVATING FIGURES

WITH HER Famous Corsets

at 18 East 45th Street, N. Y.

INITIATIVE:

In each marked improvement in corset making, MME. BINNER has always taken the initiative.

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Largest
in
Variety

Finest
in
Quality

The ONLY perfect preparations for cleansing and polishing
Men's, Women's and Children's Shoes of ALL kinds and colors
THEY BEAUTIFY AND PRESERVE THE LEATHER
Do not soil the clothing or grow sticky



"Gilt Edge"

For Ladies' and Children's Shoes
the only black dressing that positively contains oil. Softens and preserves. Imparts a beautiful lustre. Largest quantity, finest quality. Its use saves time, labor and brushes, as it Shines without Brushing. Always ready to use. Price 25 cents. "French Gloss," a smaller package, 10c.

Liquid Suede Dressings

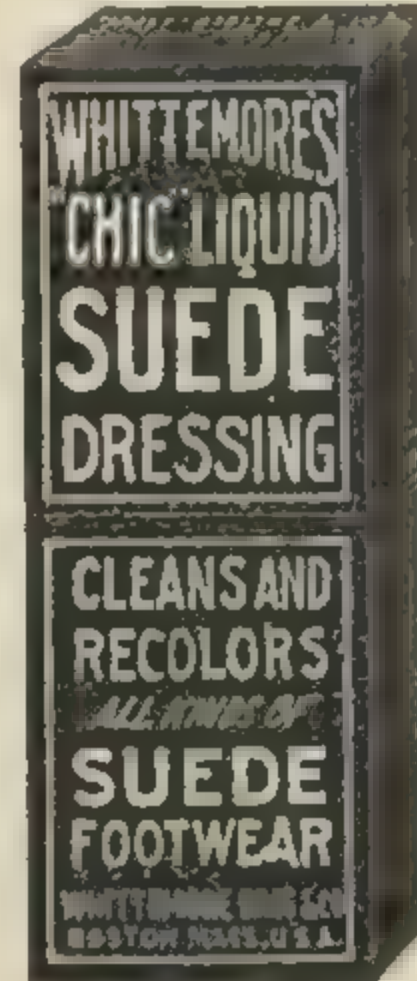
For cleansing and recoloring all kinds and colors of suede and ooze leather footwear, also buck and castor. Put up in all colors. Also in powder form (all colors). No waiting for shoes to dry. No matting down of the nap. In sifting top cans. We recommend for black suede leather the liquid; for all other colors the powders. Either kind 25c.

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Russet Combination. For Cleansing and Polishing Russet, Tan or Yellow Colored Boots and Shoes
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The great success for cleaning velvet or silk shoes and slippers. Excellent for cleaning all colors of CRAVENETTE and all kinds of cloth used in the manufacture of shoes or slippers. Will clean pink, blue and other colors of kid leather shoes and slippers. Price, 25 cts.



If your dealer does not keep the kind you want, send us his address and price in stamps for a full size package

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The material resulting from the shortening of your long coat is generally sufficient for this remodeling art, and by arranging it skillfully on the coat and skirt, your suit can be made strictly modern at a moderate cost.

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No obligation is incurred in writing to me. Tell me of any facial blemish. I will advise the treatment and remedy. They can be surely overcome.

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These garments, by shaping the body gracefully, reduce the size of your figure. They are more comfortable than corsets, as they bend easily with the body. Send for descriptive folder to the address below.

Reduce Your Flesh

You can safely and speedily reduce your superfluous flesh in any part of the body and thus improve your figure, by wearing

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Neck and Chin Bands, \$3.00
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Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism. Write at once for further particulars

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Blouses, Wraps and Tailored
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make AND at PRICES
made possible by our location.
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SLEEP, RELAXATION, REST

(Continued from page 80.)

take advantage of them. The luxury of closing one's eyes, relaxing every muscle, and allowing "the bounds of space" to "efface all trace of sound" while being manicured, or having one's hair shampooed and coiffed, is wonderfully restful, but we are so apt to talk or think during this period. Most of us, it is true, must economize our time, but not to take advantage of moments when we could rest is not to economize. How many women say, "I simply cannot sit still and do nothing!" And they carry this thought to bed with them, and find that they cannot lie still in sleep. Rest—actual repose—is the greatest panacea against nerve troubles at our command, and no matter how restless one may be, it can be enforced. This is the rationale of the famous Wier Mitchell "Rest Cure," and sensible women can give themselves this treatment in small, oft repeated doses. For instance, when fatigued to the point of hysteria, as I know some highly-strung women often are, they should disrobe, and lie flat upon the back, with limbs, so to speak, disjointed. They should study a

child or a cat sprawling at perfect ease, and imitate the absolute relaxation, for ten minutes of such complete abandon is worth an hour's conventional rest in a chair or upon a couch. Another position which has been found extremely restful to mind and body, is that with the legs elevated until the feet are at right angles with the head—the body lying flat upon a firm surface. This empties the great blood vessels in the thighs of venous blood and promotes a fuller interchange of aerated gases throughout the muscular system.

Bodily relaxation, rest, and a spirit of repose, all of which are conducive to refreshing sleep, are also invited by cultivating habits of meditation, and in this respect we people of the West have much to learn from those ancient civilizations of the East which we condemn.

The cultured Orientals and East Indians have for ages understood the value of detaching themselves from their surroundings, and devoting a stipulated time each day to meditative thoughts. We should appreciate the value of this, and in following their example I would advise resting in loose clothing in the most comfortable relaxed position possible, for ten minutes twice daily, the meanwhile fixing the mind upon some subject soothing in character. Never should it be said, "I have no time in which to relax." Practice it for but one week, and learn how much you will save in the end.

SCHOOL FRENCH IN AMERICA

ONE of the painful disillusion- By E. N. VALLANDIGHAM

the student a firm and clear grasp of so much as may rea-

sonably be presented in the time that can be afforded the subject. One reason why girls dislike and abandon their French is that it is administered in repellent dabs, perhaps at the rate of twice a week for, say, two or three years. Far better would it be—if the school curriculum have room for only the amount of French that can be given in such a schedule—to concentrate it in one-half or one-third the number of years and double or treble the frequency of the lessons. French twice a week to the ordinary child means little or nothing; French four or five times a week for even a single year may be made immensely valuable and the accelerated progress may be such that the learner will catch the enthusiasm of an efficient teacher and be unwilling to drop the language when it has disappeared from the requirements of the school course.

French used to be regarded as a mere accomplishment, a decorative addition to the sort of "rosewater culture" sedulously sprinkled upon young ladies by the old-fashioned finishing school. The effort of that time was to give girls a correct accent and to enable them to use the language in conversation; and many a Frenchman has been driven to despair in an effort to instil his beloved mother tongue into alien and unsympathetic minds. Now any quick girl, brought early into contact with well-educated and well-bred French-speaking persons, may pick up a serviceable acquaintance with French such as will enable her to use the language almost as her own in ordinary intercourse. The girl who picks up French in this fashion will have a small but well-mastered vocabulary, though she will probably be quite unable to write the language with accuracy or ease and it may never serve her as a means of culture, for she may never widen her vocabulary sufficiently to read the best French literature. Some girls who learn to speak and even write French with idiomatic ease and charm, indeed, never test the real value of the language as a means of culture.

The average American schoolgirl will probably keep on wasting some years of her life upon French and neglecting it from the time she ceases to have it set for her as a school task. There are thousands of girls, however, who do their school French with conscientious care, so that they finish their school course in the language with a first-rate knowledge of it as far as they have gone. Most of such girls will probably never have the opportunity for the habitual use of spoken French, but any clever girl may get ten times the cultural value out of the language than some who retain it as a life-long possession for

(Continued on page 84.)



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A Bernhard model in a rich Havana brown—exquisitely tailored. } **\$40.00**

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In about the same time that others take with hot water

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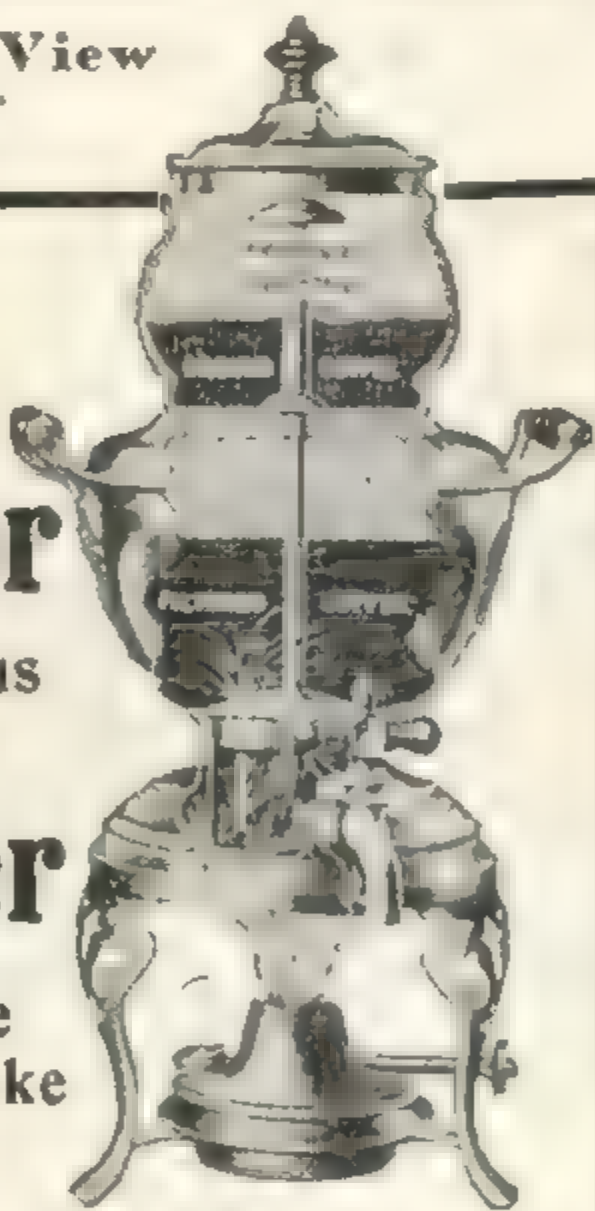
Manning-Bowman Percolators make coffee quickly from cold water—quicker and equally well starting with hot water—while their simple construction makes them very easily kept clean.

Pot style for use on Manning-Bowman Alcohol Gas Stove or kitchen range. Made in over a hundred designs. Sold by leading dealers.

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Also makers of Manning-Bowman Quality Chaffing No. 8392 Percolator on No. 60 Dishes, Accessories and the 'Eclipse' Bread Mixers. Alcohol Gas Stove



SCHOOL FRENCH IN AMERICA

(Continued from page 82.)

conversational purposes. The girl who enters college "offering French" (meaning that she is privileged to go through her course without further study of the language) may keep it as a permanent possession for the sake of culture without ever again entering a French class. An average of a half-hour a day, given to French after one has mastered the essentials of the language and laid up a considerable vocabulary, will not only keep one's knowledge of grammar and idiom alive, but will slowly widen one's vocabulary. The aim of the student who wishes to keep her French fresh and growing should be to reach the point where she reads the language without the sense of its being a foreign tongue. This point once reached, the going on ceases to be a task and is only a pleasure. Perhaps the best way to reach that point after one has got beyond the stage of mere enslavement to the dictionary, is to make some deliberate sacrifice of time and pleasure in order to read for a month together not merely half an hour a day, but two hours a day—and as much more as one can spare. Living with a foreign language in this fashion quickly ripens one's knowledge of it and one may notice the increased ease with which one reads, even after the first week of such intensive method. French, thus made one's own, is a key to all sorts of delightful and broadening opportunities. It not merely opens to the reader a rich and varied literature, but it furnishes to Americans, who care so little for "abroad," a sympathetic acquaintance with the Gallic point of view. Whatever the faults of the French, they surpass the two great branches of the English-speaking peoples in some essentials of

civilization. The habitual reading of the best French literature, which should include the soundest of current work as well as earlier masterpieces, gives to Americans a new and delightful outlook. Our own homely virtues and crude simplicity are an excellent heritage, but they are increased in value and significance as we gradually come to understand and appreciate the French point of view. The literature is so essentially urbane, its spirit so tolerant, its humor so delicate, its whole tone so human and the best French prose so supple and precise an instrument of expression, that no intelligent American woman can make the language her own for the purpose of culture without a sense of having gained something to be acquired in no other way. At the same time, the habitual reading of French is vastly illuminating as to the character and qualities of the English tongue. The man or woman who is familiarly at ease with French can never look upon English in quite the same fashion as one to whom French is unknown. The mother tongue takes on a new and interesting aspect by reason of contrast with the new instrument acquired by the student of French. It is this possibility of a genuinely illuminating culture that thousands of American girls are carelessly throwing away and teachers have a heavy responsibility for their neglect to emphasize the value of French for such purposes and to point out the indefensible waste of time and opportunity upon the part of those who fail to use an instrument of such inestimable value and so ready to their hands.

Note.—With a view to ascertaining the opinions of readers as to preparatory education, Vogue hereby invites those interested in the subject to indicate in letters of not more than two hundred words each their ideal of what a preparatory school should be. Vogue will publish in a future issue such letters as seem most significant and suggestive, with or without the names of the writers, according as they may indicate in sending the communications.

EDUCATIONAL BUREAU

REALIZING the perplexity that sooner or later confronts every family in the country when the question of "which school for the boy or girl?" arises, Vogue has established an Educational Bureau. Its purpose is to aid the readers of Vogue in choosing preparatory schools for their children, and to furnish detailed information about colleges, technical schools, etc. Parents wishing such information may address the head of the Educational Bureau with full assurance that their letters will receive thoughtful consideration and prompt response.

INQUIRERS should indicate as fully and clearly as possible the character of the school they are seeking, the preferred geographical situation, the limit of cost contemplated, and all other details which may guide the Bureau in giving accurate and helpful information.

EVERY inquiry will be answered by a personal letter from the head of the Bureau, giving all the information at his command, and indicating several schools which are best fitted to the requirements as stated. The Bureau will also take steps to place correspondents in immediate communication with the authorities of such schools.

VOGUE is thoroughly equipped to undertake this work. The Education Bureau is well organized, and is provided with comprehensive files of information about schools all over America.

THERE is no charge for this service. It is offered gratis to the subscribers and friends of Vogue.

ALL communications should be addressed as follows:

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EVERYTHING MADE TO MEASURE.

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I carry at all times the largest assortment to be found anywhere of

Ready-to-Wear Garments

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Tea Gowns, Maternity Gowns,
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No charge for alterations.

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Take a careful look in your mirror—See the havoc wrought to your skin by sun and wind and weather through the summer months. Now is the time to begin to remedy the defects—but choose your remedies with the utmost care.



Go to a Marinello Shop and consult the Marinello operator. The best authority in the country on the skin and scalp is Emily Lloyd, author of "The Skin—Its Care and Treatment." She recommends—

Marinello Treatments and Marinello Preparations

as the only absolutely and entirely effective method of caring for the skin.

These treatments and preparations can be had only at the Marinello Shops which are located throughout the country. Marinello Shops are well known as being many years in advance of all others in both methods and equipment. Treatments are given by trained Marinello operators only—graduates of the Marinello School. Marinello is accepted as the most thorough, scientific, reliable system in the country—*this has been proven by careful comparison.*

Marinello Preparations are both absolutely pure and always beneficial.

Marinello is the only system using the celebrated Prismatic Ray. This electrical machine, in connection with Marinello Preparations, has accomplished more wonderful results in the treatment of stubborn skin and scalp troubles than any other method in existence. The use of the Prismatic Ray is included in the regular course of instruction given at the Marinello School.

If there is no Marinello Shop or Marinello Operator in your home town, write us and we will see that you are supplied with Marinello Preparations by mail or express. Tell us exactly the condition of your skin or hair, and we will send full instructions for home use of such Marinello Preparations as you need.

Facial Massage, Manicuring, Hair Dressing, Chiropody, done according to Marinello standards at all Marinello Shops.

Operators: If you are interested in learning the Marinello System—which brings better salaries than any other—write for free booklet of information.

Treatments and regular size packages of Marinello preparations can be had at the following branches:

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Mrs. C. B. Knowles, 23 Colonial Arcade, Cleveland, Ohio.
The Mary Wilson Company, 433 Race Street, Cincinnati, Ohio.
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Fitting your own back



YOU may sit at ease in an arm-chair or recline luxuriously on a couch and direct the fitting and draping of your gowns if you possess a Pneumatic Dress Form. If social or household duties interfere with visits to the *modiste*, send your Pneumatic Dress Form to represent you, select the material, determine the style and have the making directed by letter or telephone

Ladies who have their dressmaking done at home need not stand for hours nor dress and undress forty times a day at the dressmaker's request to "Just let me try this once more, please."

An unbecoming or ill-fitting gown is easily transformed, and making over or altering becomes a pleasure instead of a task.

Pneu-Form

The Pneumatic Dress Form

Reproduces Your Exact Figure



TO reproduce *exactly* every individual peculiarity of your figure, all you need to do is to have a muslin lining fitted (directly over your corset and without your skirts) down over hips, so as to obtain their exact shape.

INSERT the deflated Pneumatic Form inside this lining and inflate until solid. Then adjust to proper skirt length, and put your petticoat on to give the correct flare to gown below hips. Your double now stands before you and your costume may be finished down to the smallest detail without the "trying on" process. You can literally "see yourself as others see you."

The well-gowned woman of today, deeply as she appreciates beauty of coloring and material, has no use for either if the gown does not fit and give her lines which show every good point of her figure. "Pneu Form" is for the lady who prizes that subtle elegance which results only from garments that fit her figure and help mark her individuality.

"Pneu Form" is sold only by mail direct. It cannot be found in stores.

Send for booklet C-30, "What to Wear and How to Make It," containing full information regarding "Pneu Form," and order blanks.

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322 Fifth Avenue
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Hanging your own skirt



S O C I E T Y

CALENDAR OF AUTUMN SPORTS

AVIATION

Oct. 17th.—Gordon-Bennett balloon race, St. Louis.
Oct. 18th-Nov. 2nd.—America; Gordon Bennett Cup.
Oct. 22nd-29th.—Aviation Meet, Belmont Park.
Oct. 29th.—Contest for World's Speed Championship.

AUTOMOBILING

Oct. 15th.—Grand Prize Race, Grand Parkway, Long Island.
Jan. 7th-21st, 1911.—Association Licensed Automobile Manufacturers' Exposition, Madison Square Garden.

HORSE SHOWS

Oct. 10th-15th.—Louisville, Ky.
Oct. 18th-21st.—Atlanta, Ga.
Oct. 24th-29th.—St. Louis, Mo.
Nov. 14th-19th.—National, Madison Square Garden, New York.
Nov. 21st-26th.—Chicago, Ill.

TENNIS

Feb. 22nd, 1911.—Seventh Regiment Tennis Club, New York City; indoor tennis for men.
Feb. 28th.—Palm Beach Tennis Club, Palm Beach, Fla.; Championship of Florida.
March 7th.—Vedado Tennis Club, Havana; Championship of Cuba.

GOLF

Oct. 15th.—Baltusrol Club; first round match play for Club Championship.
Oct. 15th-28th.—Oakley C. C.; Open Tournament.
Oct. 22nd.—Baltusrol Golf Club; second round match for Club Championship.
Oct. 22nd.—Belmont Springs C. C. Open Tournament.
Oct. 29th.—Baltusrol Golf Club; semi-final round, final match play for Golf Championship.

FOOTBALL

Oct. 22nd.—New York University vs. Stevens, New York.
Nov. 19th.—New York University vs. Annapolis, Annapolis.
Nov. 12th.—Georgetown vs. University of Virginia.
Nov. 19th.—Yale vs. Harvard.

DIED

Denegre.—In New Orleans, La., Sept. 15th, Mrs. James D. Denegre, in the 92nd year of her age, mother of Mr. Walter Denegre, of New York and Manchester by the Sea.
Dickens.—On Sept. 15th, Rear Admiral Francis W. Dickens, in New York.
Hale.—On Sept. 17th, at Munuck, R. I.; Miss Susan Hale, sister of the late Rev. Edward Everett Hale.

ENGAGED

Behr-Brinton.—Miss Margaret Howell Behr, daughter of Mr. Herman Behr, to Mr. Bradford Brinton, son of Mr. William B. Brinton, Dixon, Ill.
Dall-Wilkins.—Miss A. Edith Dall, daughter of Mr. and Mrs. J. J. Dall, of Midwood Street, Brooklyn, N. Y., to Mr. Benjamin Ogden Wilkins, of Portchester, N. Y.
De Acosta-Sewall.—Miss "Baba" de Acosta, daughter of Mrs. Ricardo de Acosta, to Mr. William Sewall, of Boston.
De Forest-Crosby.—Miss Rosalie de Forest, daughter of Mrs. Othniel de Forest, to Mr. H. Ashton Crosby, of New York.
Downing-Savage.—Miss Marguerite Downing, daughter of Mrs. Mary Cleveland Downing, to Mr. Maxwell Savage, of Louisville, Ky.
Downing-Hamlin.—Miss Eleanor Cleveland Downing, daughter of Mrs. Mary

Cleveland Downing, to Mr. James Clarence Hamlin, Jr., of Portland, Me.

Howland-Dixon.—Miss Hortense Howland, granddaughter of Col. Frederick Newbold Lawrence, to Mr. Courtlandt P. Dixon.

Lynch-Stevens.—Miss Leilea Lynch, daughter of Mr. and Mrs. Thomas Lynch, of Chicago, to Mr. John F. Stevens, Jr., son of Mr. and Mrs. John F. Stevens, of Washington, D. C.

Milne-Ward.—Miss Ruth Milne, daughter of Dr. William J. Milne, president of the State Normal College, Albany, to Mr. Frank Hawley Ward, of Rochester.

Moore-Gallaher.—Miss Isabelle Sutherland Moore to Mr. Ernest Yale Gallaher, of New York.

Morrill-Forrest.—Miss Caroline Edna Morrill, daughter of Mr. John F. Morrill, of Boston, to Mr. Thomas Edwin Forrest, of this city.

Owsley-Boot.—Miss Lina Harrison Owsley, daughter of Mr. John Heaton Owsley, of Chicago, to Mr. John W. Root, of Chicago.

Quackenbush-Hotchkiss.—Miss Amy W. Quackenbush, daughter of Mr. Edward Quackenbush, to Mr. Thomas W. Hotchkiss.

Saunders-Perkins.—Miss Louise Saunders, daughter of Mr. William M. Saunders, to Mr. Edward C. Perkins.

Seavey-Lowe.—Miss Marion Hutchinson Seavey, daughter of Mrs. Williams Munro Seavey of Boston and Mattapoisett, to Mr. Stephen Clifford Lowe, Jr., of West Newton.

Sloane-Robinson.—Miss Anne Newell Sloane, daughter of Mr. John David Sloane, U. S. N., retired, to Mr. Dwight Edwards Robinson, son of Mr. William G. Robinson, of New York.

Thorne-Knapp.—Miss Phoebe V. R. Thorne, daughter of Mr. Edwin Thorne, to Mr. Harry K. Knapp, Jr.

Tilford-Mortimer.—Miss Katherine Tilford, daughter of Mr. Henry Morgan Tilford, to Mr. Stanley Grafton Mortimer, son of Mr. Richard Mortimer.

Turle-Taylor.—Miss Hildegard Turle, daughter of Mrs. Robert H. Turle, of Brooklyn, and niece of the late Paul Leicester Ford, to Mr. J. Saunders Taylor, of Norfolk, Va.

White-Judge.—Miss Marion Clinton White, daughter of Mr. Duncan McDougal White, to Mr. Frederick Basil Judge, son of the Rev. Arthur H. Judge.

Winthrop-Kellogg.—Miss Marie Winthrop, daughter of the late Buchanan Winthrop, to Mr. Morris W. Kellogg.

WEDDINGS

Amory-Cobb.—On Sept. 24th, at the Church of the Messiah, New York, Mr. Herbert Amory, Jr., of Boston, and Miss Leonore Cobb.

Arthurs-Cooke.—In St. Agnes Chapel, New York, on Sept. 27th, the Rev. Francis Wellington Ross Arthurs and Miss Gladys de Wladen Cooke, daughter of Mr. Howard de Wladen Cooke.

Bishop-Stanton.—At the Hotel Waldemere, Lake Minewaska, N. Y., Sept. 20th, Mr. Merrill Bishop, of New York, and Miss Helen Stanton, daughter of Mrs. George R. Stanton, of Remsen Street, Brooklyn.

Bissell-Trego.—On Oct. 5th, Mr. Howard Bissell, of Buffalo, and Miss Dorothy Carroll Trego, daughter of Mrs. Albert Hilton by a former marriage.

Buttolph-Gibson.—At Indian Neck, Conn., Sept. 24th, James Elliott Buttolph and Miss Edna Sanford Gibson, daughter of Mr. Charles Dana Townsend Gibson.

Catchings-McKee.—At Dixondale, Va., the home of the bride's mother, Mr. Benjamin Catchings, of New York, and Miss Elizabeth McKee.

Claude-Andrews.—At Governor's Island, Sept. 24th, Lieutenant Claude, U. S. N., to Miss Alice Eunice Andrews, daughter of Col. George Andrews.

Colfe-Hurry.—At the First Presbyterian Church, London, on Sept. 14th, Mr. James Henry Colfe and Mrs. Mary Crosby Hurry, both of New York.

Day-de Selding.—On Oct. 8th, in the Church of the Holy Trinity, Brooklyn, N. Y., Mr. Henry Mason Day, of this city, and Miss Elizabeth de Selding, daughter of Mr. Joel S. de Selding, of Brooklyn.

(Continued on page 88.)

When not in use let the air out and pack Form and stand rods in the box base.



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La Resista No. 950

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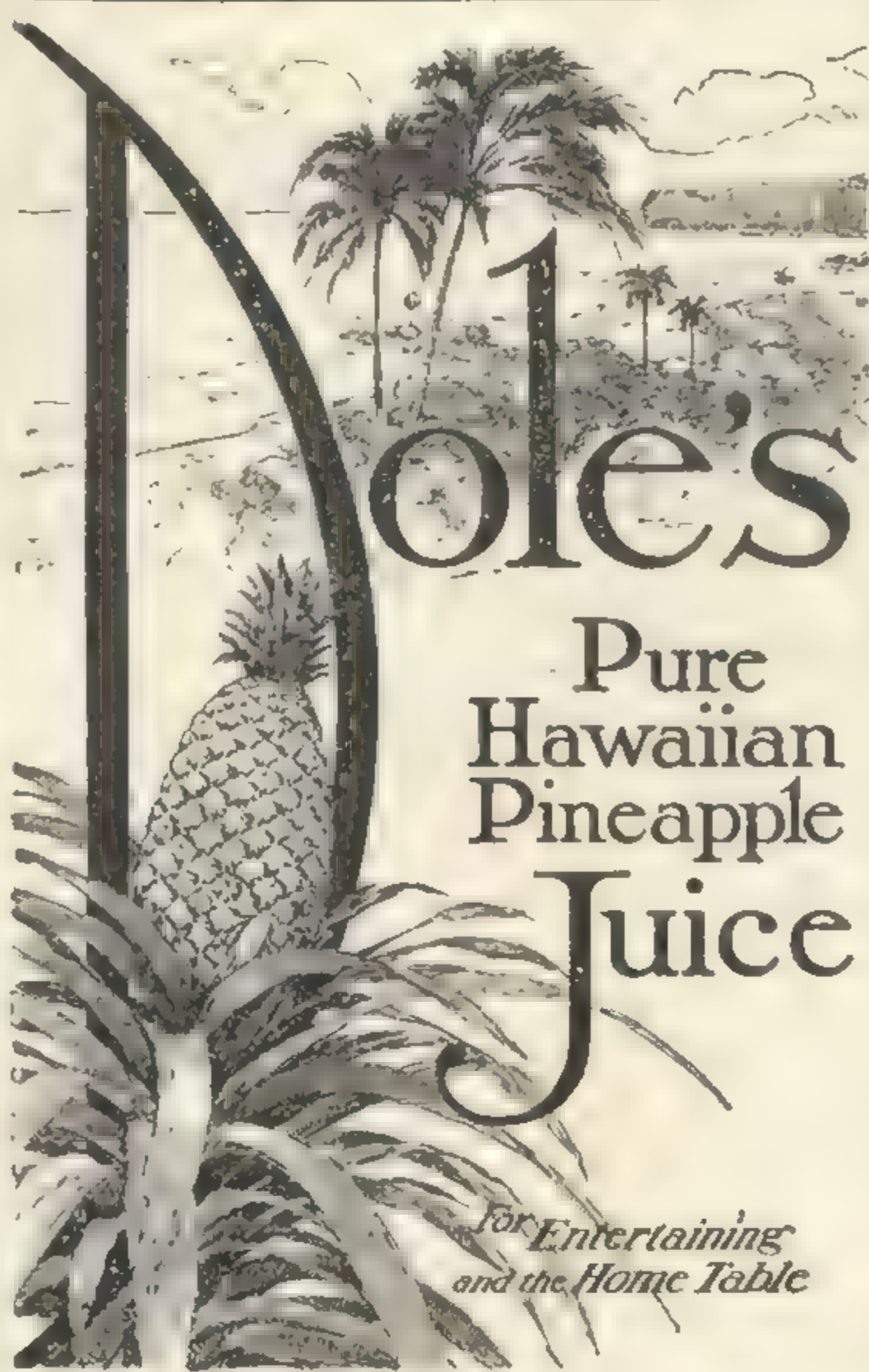
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112 Market Street, San Francisco, Cal.

S O C I E T Y

(Continued from page 86.)

Dix-Townsend.—On Oct. 10th, Mr. John A. Dix, son of the late Rev. Dr. Morgan Dix, to Miss Sophie Witherspoon Townsend, daughter of Mr. Howard Townsend, at Grace Church.

Drayton-Dunning.—At Holy Trinity Church, West Chester, Pa., Oct. 8th, Dr. William Drayton, Jr., and Miss Frances Dunning, daughter of Mr. George A. Dunning, of Philadelphia.

Gair-Adams.—At Appledore, Glen Cove, L. I., Oct. 1st, Mr. Robert Gair, Jr., and Miss Jean Dunbar Adams.

Greene-Searles.—At Zion Church, Rome, N. Y., on Oct. 3rd, Mr. Herbert Gouverneur Greene and Miss Elizabeth Porter Searles, daughter of Mrs. James Harvey Searles.

Hall-Waite.—At the home of the bride's parents, Yonkers, N. Y., Sept. 27th, Dr. Crowell Clarinton Hall, of Dover, Me., and Miss Marjorie Ismene Waite, daughter of Judge Byron S. Waite.

Hornor-De Witt.—In the Church of the Heavenly Rest, Fifth Avenue, New York, on Oct. 5th, Mr. John West Hornor, Jr., and Miss Grace Marshall De Witt, daughter of Mrs. Thomas Dunkin De Witt.

Hughes-Leech.—In Washington, D. C., on Oct. 1st, Lieutenant Thurston Hughes, U. S. A., and Miss Katherine Leech, daughter of Mr. John D. Leech, of Washington.

Kissell-Bell.—In Philadelphia on Oct. 8th, at the home of the bride's parents, Mr. and Mrs. Samuel H. Bell, Mr. Rudolph H. Kissell, of this city, to Miss Mary G. Bell.

Laizure-Morgan.—On Oct. 1st, at St. Peter's Church, Essex Falls, N. J., Ensign Dallas Charles Laizure, U. S. N., and Miss May A. Morgan, daughter of Mr. Rollin M. Morgan, of this city.

Means-Hubbard.—At the First Presbyterian Church, Lake Forest, Ill., Sept. 24th, Mr. Robert Whitman Means, of Boston, and Miss Alice Frances Hubbard, daughter of Mrs. William Hammond Hubbard, of Lake Forest and Chicago.

Moffett-McMichael.—At St. Bartholomew's Church, Madison Avenue, New York, on Oct. 5th, Mr. James Andrew Moffett, Jr., and Miss Adelaide Taft McMichael, daughter of Dr. Roger Arkell McMichael.

Porter-Cheston.—On Sept. 27th, in St. Anne's Church, Annapolis, Commodore Theodor Porter, U. S. N., and Mrs. Galway Cheston, daughter of the late Richard McCullough, of Montreal, Can.

Riggs-Hadden.—On Oct. 6th, in St. James P. E. Church, New York, Mr. Francis Behn Riggs, of Seattle, Washington, and Miss Valerie H. Hadden, daughter of Mr. Harold F. Hadden, of this city.

Turner-Ames.—In the Unitarian Church, St. Paul, Sept. 14th, Mr. Epps Turner and Miss Catherine Ames, daughter of Mr. Charles W. Ames, of St. Paul.

Vulte-Johnson.—At the home of the bride's father, Cherrydale, Va., on Oct. 1st, Mr. Frederick Vulte, of New Rochelle, N. Y., to Miss Josephine Johnson, youngest daughter of Dr. Joseph Taber Johnson.

WEDDINGS TO COME

Bristol-Lyon.—Oct. 22nd.—Miss Hazel Knox Bristol, daughter of Mr. Robert D. Bristol, of New York, and Mr. Edward H. Lyon.

Cassard-Wainwright.—Oct. 10th.—Miss Mary Emily Cassard, daughter of Chaplain William G. Cassard, U. S. N., and Paymaster Dallas Bache Wainwright; Newport, R. I.

Coddington-Stevenson.—Oct. 10th.—Miss Katherine Coddington, daughter of the late Charles E. Coddington and Mrs. Coddington, of New York, and Mr. George E. de St. C. Stevenson, of the Queen's Own; St. James' Church, Piccadilly, London.

Connolly-Updyke.—Oct. 29th.—Miss Gladys Connolly, daughter of Mr. Thomas Connolly, and Mr. Edwin Hoyt Updyke; Church of the Heavenly Rest.

De Kay-Sloan.—Nov. 1st.—Miss Janet de Kay, daughter of Mrs. Sidney de Kay, and Mr. William Sampson Sloan; Grace Church.

Demorest-Davenport.—Oct. 22nd.—Miss Alice Louise Demorest, daughter of Mr. William Curtis Demorest, to Mr. William Rufus Davenport; St. Thomas' Church.

Dumary-Sleicher.—Oct. 27th.—Miss Jeannette Dumary, daughter of Mr. T.

Henry Dumary, of Albany, to Mr. George Ingalls Sleicher, son of Mr. John A. Sleicher; at First Presbyterian Church.

Fish-Cutler.—Oct. 22nd.—At St. Philip's, Garrison, N. Y., Miss Rosalind Fish, daughter of Mr. Hamilton Fish, and Mr. John W. Cutler, of Boston.

Houghton-Ellis.—Nov. 15th.—St. Bartholomew's, Madison Avenue, Miss Florence Porter Houghton, daughter of Dr. Seymour Houghton, to Mr. R. M. Ellis, of Birmingham, Ala.

Houghton-Gales.—Nov. 15th.—St. Bartholomew's, Madison Avenue, Miss Helen Seymour Houghton, younger daughter of Dr. Seymour Houghton, to Mr. George M. Gales, of Raleigh, N. C.

Lattin-Olcott.—Oct. 29th.—Miss Mary Lattin, daughter of Mr. Homer A. Lattin, Brooklyn, to Mr. Nelson Olcott, son of Judge W. M. K. Olcott, New York; Lafayette Avenue Presbyterian Church.

Pallen-Noyes.—Oct. 19th.—Miss Janet Pallen, daughter of Mr. Conde Benoist Pallen, and Mr. De Witt Clinton Noyes, of this city.

Pratt-Stillman.—Nov. 2nd.—Miss Constance Pratt, daughter of Mr. Dallas Bache Pratt, to Mr. Walter Negley Stillman; Grace Church.

Ripley-Castel.—Oct. 15th.—Miss Annah D. Ripley, daughter of Mrs. Sidney Dillon Ripley, and Count Pierre de Viel Castel, of Paris; at home of the bride's mother, Hempstead, N. Y.

Sheldon-Sands.—Oct. 18th.—At home of bride's parents, Mr. and Mrs. George R. Sheldon, New York, Miss Gertrude Sheldon and Mr. S. Steven Sands, son of Mrs. William K. Vanderbilt by a former marriage.

Steele-de la Greze.—Oct. 19th.—Miss Eleanor Steele, daughter of Mr. Charles Steele, of this city, and Count Jean de la Greze, of Paris; Westbury, L. I.

Walsh-Crommelin.—Oct. 12th.—Miss Elizabeth Walsh, daughter of Mr. James Walsh, Chicago, to Mr. Rudolph McMillan Crommelin, of Spokane.

White-Irwin.—Oct. 22nd.—Miss Louise White, daughter of Commander W. W. White, U. S. N., and Lieut. Hiram L. Irwin; at the home of the bride's parents, Washington, D. C.

Young-Vanderhoef.—Oct. 15th.—All Saints' Cathedral, Albany, Miss Cornelia A. Young, daughter of Mr. Horace G. Young, and Mr. F. Bailey Vanderhoef, of this city.

DANCES

Tuxedo.—Oct. 28th.—Annual ball at Tuxedo Club House.

Junior Cotillion.—Dec. 6th, Jan. 3rd, Feb. 7th, at Sherry's.

Cinderella Dances.—Dec. 8th, Jan. 26th, at Sherry's.

Forsythe.—Mrs. George W. Forsythe will give a dance for debutantes on Friday, Dec. 9th, at Sherry's.

Kennedy.—Mrs. Henry Van Rensselaer Kennedy will give a dance for her daughter, Miss Marion Van Rensselaer Kennedy, on Dec. 16th, at Sherry's.

Adams.—Mrs. Edward D. Adams will give a dance for her daughter, Miss Ruth Adams, on Friday, Dec. 23rd.

Metropolitan Dances for younger set.—Dec. 29th, Feb. 25th and April 22nd.

ARRIVALS AND DEPARTURES

Adriatic.—Arriving Sept. 15th: Mrs. Cornelius C. Cuyler, Mr. and Mrs. Harry B. Hollins, Mrs. Moses Taylor, and Mr. and Mrs. John Pitney.

Kronprinz Wilhelm.—Arrived Sept. 20th: Mr. James A. Burden, Mr. E. C. Potter, and Mrs. Charles H. Howell.

Mauretania.—Arrived Sept. 16th: Mr. and Mrs. Frederick H. Allen, Mr. and Mrs. J. Herbert Ballantine, Mrs. Oliver H. P. Belmont, Mr. and Mrs. Frederick M. Davies, Judge and Mrs. Elbert H. Gary, Mr. and Mrs. Charles R. Flint, the Earl of Granard, Mrs. Whitelaw Reid, Mr. and Mrs. F. Egerton Webb, Miss Laura Webb, Mr. Louis Comfort Tiffany and Miss Dorothy Tiffany.

Mauretania.—Sailing Sept. 21st: The Earl and Countess of Granard.



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Under this heading is appearing a series of letters containing advice on the interior finish, decoration and furnishing of the Modern Home. These will be found full of helpful and practical suggestions.

Any question pertaining to the above addressed to Margaret Greenleaf, Consulting Decorator for the Murphy Varnish Company, will receive prompt attention.

LETTER No. 2

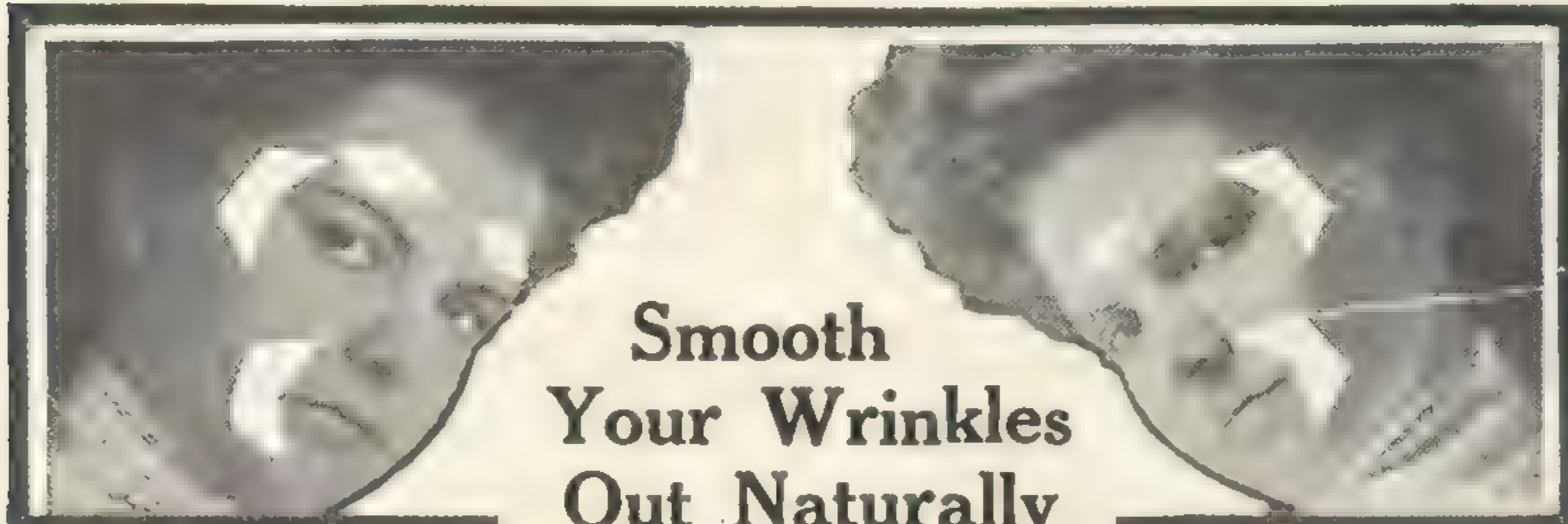
The Interior of a House of Craftsman Suggestion.

Here the standing woodwork may be of ash, chestnut or yellow pine, treated without filler with some one of the Penetrating Oil Stains made by Murphy Varnish Company. These come in beautiful shades of light and dark brown, silver and dark gray or dull, soft green, and, when finished with Nogloss Varnish, the effect is very like the natural wood as affected by time or exposure. The floors should be stained a medium brown and treated with Murphy Varnish Company's Transparent Floor Varnish which is the most durable and reliable floor finish on the market. If a semi-gloss surface like wax is desired, the last coat may be rubbed with pumice and water. Such a floor does not spot with water nor require renewal or polishing. The finish is easy to apply and care for.

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FASHION DESCRIPTIONS

PAGE 28

UPPER LEFT.—Three-piece costume of cloth, satin and fur. The wrap is made entirely of satin, hand embroidered, with revers and cuffs of Baum Marten, bolster muff of Baum Marten.

UPPER MIDDLE.—Fascinating evening gown of palest green satin brocade with a large, transparent fichu of white mull, which is belted with green velvet. A cluster of pink roses gives the finishing touch.

UPPER RIGHT.—This sumptuous wrap is made of black satin, beautifully embroidered and braided, and trimmed with bands of fur.

LOWER LEFT.—Charming Louis xv model of soft gray taffeta with a fichu of flowered mull. The bodice is draped in soft folds, and caught at the front with a jeweled buckle.

LOWER MIDDLE.—This turban is made of green velvet and white breast, with a soft white fancy at the centre back.

LOWER RIGHT.—Quaint frock of white satin and black chiffon designed by Paul Poiret. It is made in a modified Russian style, and is extremely short-waisted. The embroidery at the bottom of the tunic is formed of black and white satin ribbon.

PAGE 29

UPPER LEFT.—Comfortable three-quarter length coat of Persian lamb with a deep shawl collar of black lynx, beautifully braided with black passementerie and rat-tail on a foundation of black satin. The cuffs are finished in this same way.

SECOND FIGURE.—This gown is made of golden satin, with a deep hand-embroidered border, the bodice and tunic being of brown chiffon, embroidered in gold and bronze. The wrap is of black velvet and Russian sable.

THIRD FIGURE.—This large scarf and muff are made of ermine with a tail placed at regular intervals on the border. At the edge is a deep white silk fringe.

UPPER RIGHT.—Long coat of Breitschwartz with a square collar and turn-back cuffs of fisher, and a trimming of brown braid.

LOWER.—A striking turban of draped velvet trimmed at the right side with a large bird, the wings of which are veiled with black silk-run lace.

PAGE 30

LEFT FIGURE.—Gown of golden satin with a tunic of fine black net embroidered in gold and black jet. Point de Venise lace forms the upper bodice and sleeves, and there are straps of satin which run over the shoulders. The broad girdle extends to the bust and is bordered with a satin band. Vogue pattern cut to measure, \$4.

MIDDLE FIGURE.—Gown of supple cream-toned moiré fluid veiled with fine gold net. The sleeves and deep border on the skirt are of heavy gold lace through which is run black velvet ribbon, forming a bow-knot design. At the front of the bodice is placed an applique of gold from which fall streamers of black velvet ribbon. Vogue pattern cut to measure, \$4.

RIGHT FIGURE.—Gown of white crêpe meteor with an embroidered border of green and gold. A soft drapery of pale green chiffon forms the bodice and sash, which is brought around to the front of the gown where it fastens with a cluster of gold roses. The tiny sleeves and gilet are also of gold embroidery. Vogue pattern, \$4.

PAGE 36

LEFT FIGURE.—Stunning afternoon costume of deep purple velvet. The skirt is long and draped, and the jacket has an embroidered vest of white satin. Velvet-covered buttons trim.

MIDDLE FIGURE.—A carriage wrap of black velvet and ermine. It is short-waisted, the lower part is plain, but the upper has slight fullness which terminates in the waist line. Shirrings of velvet.

RIGHT FIGURE.—A gown and wrap of moss-green chiffon velvet, beautifully hand-embroidered in green and silver. The dress is of velvet with a full tunic of chiffon gathered into a fold of velvet. The wrap is made with a cape effect which extends only over one arm. The other side shows a plain kimono sleeve. Patterns of these

models cut to measure; price \$3 for a wrap, \$2.50 for a skirt, and \$3 for a jacket.

PAGE 37

LEFT FIGURE.—A charming Empire evening gown made of white satin with a bodice of embroidered velvet and paniers of metal net. The hem of the skirt is daintily embroidered in silver, and silver and rose pink is shown in the bodice embroidery.

MIDDLE FIGURE.—A dainty dancing frock of all-blue chiffon, with fichu and ruffles of écaré chiffon bordered with same tone lace. The skirt is gathered and hangs in straight folds, and tiny bows of delf blue, in graduated size, are placed at the centre front.

RIGHT FIGURE.—A girlish dinner dress of apricot pink ombrée chiffon with a coat effect of soft satin, which is trimmed with hand-embroidered bands and weighted at the ends with tassels. The bodice is short-waisted and belted at the front with chiffon. Patterns of these models cut to measure; price \$2.50 for a skirt, \$2 for a bodice, or \$4 for an entire costume.

PAGE 49

LEFT FIGURE.—A simple dress of satin de chine, with sleeves and upper bodice portion of heavy cream lace. The rest of the bodice is laid in tucks. The skirt is made with a tunic, bordered with golden velvet.

MIDDLE FIGURE.—Gown of mauve satin with yoke, cuffs and bands of embroidered lace, and bias folds of dark velvet. Made in princess style.

RIGHT FIGURE.—Gown of satin, the bodice being of brocaded satin, and the skirt of plain. The bib at the front of the bodice and the sleeves are of tucked chiffon. Patterns of these models cut to measure; price \$2.50 for a skirt, \$2 for a bodice, or \$4 for an entire gown.

PAGE 50

LEFT FIGURE.—A nobby tailor-made of broken diagonal with a hip-length coat which is fitted in at the back with a three-inch belt of the same material. The jacket is double-breasted and closes to the left side of the front. The skirt is a two-piece circular model, with V-shaped panels on either hip.

MIDDLE FIGURE.—A distinctive suit of taupe velvet with a vest of fancy brocade. The sleeve is cut in one piece with the shoulder, and the coat forms a point at the centre back. The skirt is a straight model with a seam at the front and at the back.

RIGHT FIGURE.—Tailor-made suit of Theodora cloth. The jacket is made with fullness at the upper part, in front and in back. The skirt is made with a shaped flounce. Patterns of these models cut to measure; price \$2.50 for skirt, \$3 for coat, or \$5 for an entire suit.

PAGE 51

A lovely evening gown of satin with a tunic of two-tone marquisette and a coat effect of gold brocade. The tunic is bordered with a fold of black satin and a fringe of large chenille balls. Transparent chiffon forms the dainty sleeve. Pattern cut to measure; \$2.50 for skirt, \$2 for bodice, or \$4 for the entire gown.

PAGE 54

LEFT FIGURE.—A draped blouse of chiffon in surplice effect with a turn-down collar embroidered in Oriental coloring. This bodice is made over a fitted lining of same tone satin. The cloth skirt is made with a panel cut in one piece with the belt. It is slightly full at the hips.

MIDDLE FIGURE.—A pretty frock made of a supple corduroy in a London-smoke shade, trimmed with hand-embroidered bands. The seven-gored skirt is draped at the front, giving the effect of a girdle, and at the back is a tunic effect cut in one piece with the lower back bodice portion.

RIGHT FIGURE.—Dress of gray wool back satin trimmed with folds of cloth. The bodice is in surplice effect with a sleeve cut in one piece with the shoulder, and a draped girdle which fastens at the left side. The skirt closes at the centre front. Patterns of these models cut to measure; price \$2 for bodice, \$2.50 for skirt, or \$4 for an entire dress.

YOUNG MOTHERS

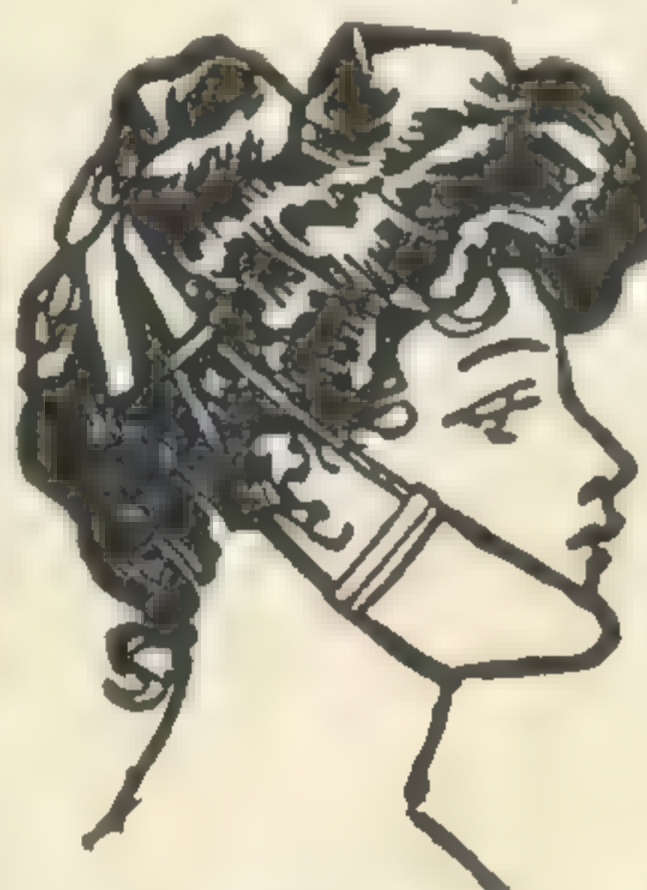


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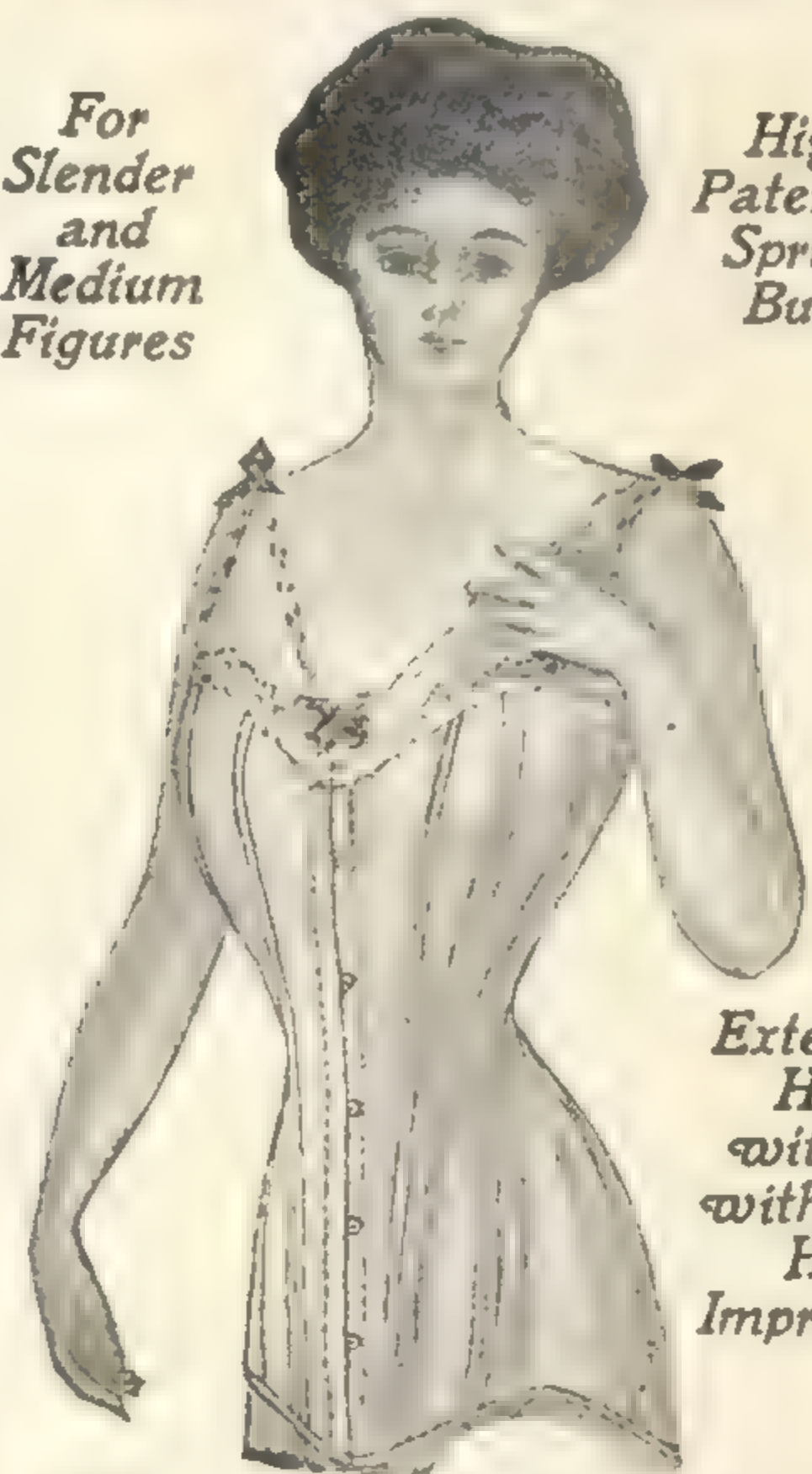
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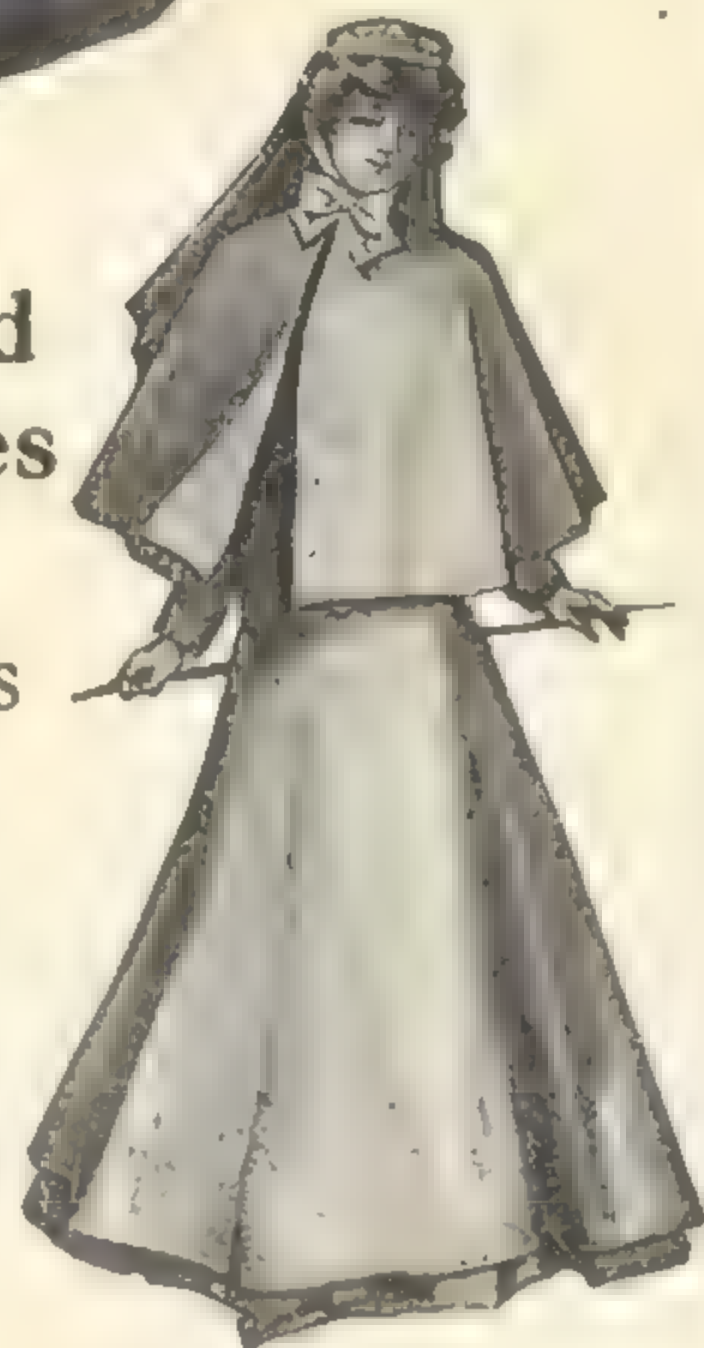
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ART NOTES

EXHIBITIONS NOW ON

New York. Folsom's. Collection of ancient faience, miniatures and tiles from Persia, and Egyptian and Oriental rugs.

Ehrich's. Paintings by British masters of the eighteenth century.

Lenox Library. Political cartoons of American history.

Astor Library. Photographs from the A. A. Hopkins collection of portraits by Italian painters.

Boston. Museum of Fine Arts. Chronological exhibition of etchings and Dry Points by Rembrandt.

Washington. Congressional Library. Etchings and fac-similes of Whistler's etchings.

EXHIBITIONS TO COME

New York. Fine Arts Building. Twenty-first annual of the New York Water-Color Club. Oct. 29th to Nov. 20th. Exhibits received Oct. 14th and 15th.

Chicago. Art Institute. Twenty-third annual of oil paintings and sculpture. Oct. 18th to Nov. 27th.

Philadelphia. Pennsylvania Academy of Fine Arts. Eighth annual of the Philadelphia Water-Color Club. Nov. 14th to Dec. 18th. Exhibits received Oct. 25th.

Pennsylvania Academy of Fine Arts. Ninth annual of the Pennsylvania Society of Miniature Painters. Nov. 12th to Dec. 11th. Exhibits received Nov. 3rd.

GOSSIP

CONCERNING EXHIBITIONS

THE art exhibition season in New York will be opened with the twenty-first annual show of the New York Water Color Club, to be held at the American Fine Arts Society building, on West 57th Street, from Oct. 29th to Nov. 20th. As usual, it will consist of original water colors and pastels which have never before been publicly shown in New York, and all works (miniatures must be framed separately) must be received at the galleries on Oct. 14th and 15th in order to be submitted to the jury of selection, whose judgment will be final. This jury is made up as follows: Hilda Belcher, Colin C. Cooper, Edward Dufner, Jules Guerin, Mary Langtry, F. Luis Mora, Tony Nell, Hobart Nichols, Edward Pott-hast, Helen M. Turner, Everett T. Warner and Cullen Yates. For the most meritorious water color shown Mr. William R. Beal has offered a prize of \$200, and on all sales of exhibits a commission of 15 per cent. will go to the Society.

Before the close of the New York show—that is on Nov. 12th—the eighth annual exhibition under the joint management of the Pennsylvania Academy of Fine Arts and the Philadelphia Water-color Club will be opened, and is scheduled to continue through Dec. 18th. All works intended for this exhibition, which will consist of original work in water color, black and white, pastel, pencil crayon or pen, must be entered on the regular entry cards to be obtained from the Water-color Club or the Academy, before Oct. 22nd, and sent to the Academy on or before Oct. 25th. As usual, pictures may be delivered for packing and transmission in New York to Budworth & Son, before Oct. 25th, and in Boston to Doll and Richards, on or before Oct. 22nd, and work selected by the jury from these cities will be returned free of expense to the exhibitor. A prize of \$100, given by Mr. Charles W. Beck, Jr., will be awarded to the best work that has been reproduced in colors for publication purposes, and a commission of 15 per cent. will be charged on all work sold. The members of the jury of selection are Colin C. Cooper, Edward Dufner, Blanche Dillaye, Elizabeth H. Ingram, George Walter Dawson and Hermann D. Murphy, and of the hanging committee, Thomas P. Anshutz, Colin C. Cooper and George W. Dawson.

On Nov. 12th will also be opened the ninth annual exhibition of the Pennsylvania Society of Miniature Painters, under the joint management of that society and the Pennsylvania Academy of Fine Arts, but this show will continue only until Dec. 11th. It will consist only of original miniatures that have never been publicly shown in Philadelphia, and after sending properly filled out entry cards to the Academy before Oct. 22nd, the exhibits must be delivered, express prepaid, on or before Nov. 3rd. On the jury of selection are Colin C. Cooper, Ludwig E. Faber, Clara F. How-

ard, Amy Otis and Mabel R. Welch, and on the hanging committee, Herman Deigendesch, Sarah Y. McFadden and Amy Otis. A commission of 15 per cent. will be charged on all sales.

In Chicago the twenty-third annual autumn exhibition of the Art Institute of Chicago, to consist of oil paintings and sculpture by contemporary American artists, never before publicly shown in that city, will be opened with a reception and private view on Oct. 18th, and continue through Nov. 27th. On all works sold the commission to the Institute will be 10 per cent. In the way of awards there will be the Potter Palmer Gold Medal of the Institute, which carries with it a prize of \$1,000, to be given to the best work in painting or sculpture; the Norman W. Harris Silver Medal of the Institute, which carries a prize of \$500, for the best painting done within two years; the Norman W. Harris Bronze Medal of the Institute, carrying a prize of \$300, for the next best painting done within two years, and the Martin B. Cahn prize of \$100, for the best painting by a Chicago artist. Attention should also be called to the fact that The Friends of American Art, an association formed in Chicago for the purpose of creating a fund to be used for buying American works for the permanent collection of the Art Institute, will offer special inducement to exhibitors. The jury of selection consists of Frank W. Benson, Ben Foster, John H. Vanderpoel, Ralph Clarkson, George Gardner Symons, Charles J. Mulligan and Leonard Crunelle.

The ninth annual exhibition of pictures in the Public Library at Old Lyme, Conn., consisting for the most part of landscapes in the vicinity of the village, was as successful as ever this season. Among the artists represented were Frank V. Dumond, W. Howe Foote, Lewis Cohen, W. Chadwick, Charles Bittenger, George B. Burr, Walter Griffin, Childe Hassam, W. H. Howe, Harry T. Hoffman, Henry R. Poore, F. W. Ramsdell, W. S. Robinson, Carleton Wiggins, Gug C. Wiggins, Everett T. Warner, Clark G. Voorhees, Chauncey Ryder, Charles Vizin, Jules Tuscas, E. F. Rook, D. Romanoffski, Frank A. Bicknell and George M. Bruestle.

It has been announced that group of art lovers of the City of Mexico are planning an exhibition of Spanish art, to be held in New York during the early part of the winter, and that the Hispanic Museum will probably be obtained for the purpose. This show will consist of about a thousand examples of modern painting and sculpture, many of which were shown at the Mexican Centennial Exposition in the early part of September at Mexico City, and will contain work by Nogales, Martinez, Bilbao, Chichano, Gamello, Zuloaga, Benedito and Sorrolla, none of whom, with the exception of the last, are well known in New York.

The proposed plan of holding an exhibition of representative modern French paintings in New York, and other cities, has, however, been given up. It is said that the idea met with but slight enthusiasm in France and that it seemed wise to make no effort towards such a show this season, although the project may be taken up again next year or the year after.

It is announced that in addition to the paintings shown at Buenos Ayres, other American pictures will be sent to South America for our exhibition of American art to be held at Montevideo, Uruguay, during February. The mayor of the city has offered to provide a gallery for the display, and Mr. Trask will assume the direction if a guarantee of \$5,000 can be obtained.

Invitation has been issued to every artist in this country to send one or more of their best works to the International Exposition of Art to be held at Rome from February to October of next year. Mr. Harrison S. Morris, the Commissioner General of the United States, announces that the Italian Government will guarantee the sale of exhibits to the amount of \$100,000, and will offer two prizes of \$10,000, four of \$2,000, and six of \$1,000 for work in painting and sculpture, besides \$4,000 for illustrations and engravings.

MISCELLANEOUS

Among the latest art importations by Mr. J. Pierpont Morgan is a Raphael Madonna, (Continued on page 94.)

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Mail orders receive prompt and satisfactory attention.

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ART NOTES

(Continued from page 92.)

which was purchased in Europe through the firm of Agnew & Co., of London. It has been placed in Mr. Morgan's gallery, and will not be exhibited publicly.

A companion picture to that by Sir Lawrence Alma-Tadema which was sold at the Yerkes sale in New York for \$35,000, has been bought by Mr. Frederick C. Penfield. It is the Spring Festival, which was first shown in London in 1880, and afterwards at the Metropolitan Museum in New York, from which city it was again taken to London and sold at Christie's to the dealer from whom Mr. Penfield got it. The latest price paid is said to have been about \$25,000.

Among the well-known artists who have died during the past two or three months are Edmond Dasch Lewis, of Philadelphia, who owned one of the finest collections of paintings and art objects in this country; Frank Fowler, of New York City, who was a member of many art societies and received a number of awards at exhibitions here and abroad; Daniel F. Bigelow, of Chicago, especially noted as a landscapist; James Rogers Rich, of Boston, also best known as a landscape painter; Henri Rousseau, of Paris; Emmanuel Fremiet, the French sculptor, among whose best known works are The Wounded Hound, in the Luxembourg Gallery; The Horse at Mountfaucon, Policeman on Horseback, Gallic Chief, etc.; and William Holman Hunt, of London, whose most celebrated work was perhaps Christ Discovered in the Temple, which was widely exhibited and sold in England for \$25,000.

THE WELL-DRESSED MAN

(Continued from page 60.)

combine the qualities of warmth and lightness. One of the good sporting shops is importing some Norfolk jackets of mixed Scotch knit worsteds similar to that illustrated and described in this article a few months ago, but of lighter weight, and for cold weather the knit mufflers and gauntlet gloves will again be in evidence. On the other hand the knit waistcoats are less worn than in previous years, and, though an excellent style for autumn, one sees less of the heavy knit half-hose to be worn with low shoes. Indeed, taken all in all, I think it may be said that the vogue of worsted garments, save for distinct outing purposes, is rather on the decline, which is but a working out of the general rule of popular fashions, and yet for all their commonness, the knit and crocheted neckties seem to remain as much a standard fashion as ever. However, these are for the most part of silk, and there are always some new stitches and patterns to give them variety, among them more especially the mixed shades giving an all-over, rather than a stripe color effect.

THE AUTUMN HABERDASHERY

In neckties generally there is comparatively little that impresses one as unqualifiedly new, and while the medium width folded four-in-hand remains the most popular shape, the narrow, straight, graduated width and wide flowing-end styles may all be seen at the fashionable shops. Crêpes and heavy, rich silks in more or less bright colors are smart effects, but the old, familiar diagonal stripe, like that shown in the photograph on page 60, holds its popularity, and among the leaf, flower and small figure designs, save as one may be more stylish or intrinsically more attractive than another, there is little choice. Nor is there, so far as I can judge, any decided lead in the shirt materials of this autumn from the point of view of smart fashion, for here one sees decided stripes and large spot patterns, there delicate lines and pastel shades of color; at one shop a prevalence of soft, plaited-front styles, and at another, stiff fronts of the same material as the body, or with cuffs and fronts of a matching or contrasting fabric. Certainly, there is no special fad of the turned-back cuff, or of the rounded or square cuff, and in collars, both of wing and turn-down variety, there are only—save for the few freak styles that may always be found—only the old, familiar shapes. The illustrations on page 60 give

a good idea of the general fashion, and in the matter of material, anything of which a shirt can be made is correct. It is a season of little change in any kind of haberdashery, and in none that I can remember have there been fewer fads. How.

THE YOUNGER GENERATION

(Continued from page 58.)

side of the brim and down on the other.

KNOCKABOUT HATS AND COATS

The scratch or rough felt is good for knockabout wear, and comes in all colors. A small boy dressed with a tan-colored topcoat of the delightful-to-wear, rough, but not heavy, polo cloth, which is utilized for sporting coats for the grown-ups, when trimmed with braid and fastened with crochet buttons, and wearing a gray scratch felt Jack Tar with a tan-colored band, and tan leather leggings, makes a very smart appearance, and is equally well equipped for the playground or the daily trip to school. Other coats of this cloth are made in the English style in white, gray, or tan, and are worn by girls and boys alike, for outdoor sports. They are just a loose all-cover coat with a swinging belt of the self-material, and have large patch pockets on the front and big pearl buttons.

DRESSY SUGGESTIONS

Old-rose and strawberry are colors much favored for little girls' all-cover coats this autumn. One of old-rose in pelisse lace, had a large collar of Irish crochet lace, bordered with skunk, the same fur appearing at the lower edge of the coat, and in the large flat muff and hat-band. Box-coats of gray are worn by girls of all ages, but there is nothing more suitable for a miss in her teens, for a school coat, than one of black pony, semi-fitted, with a long collar of coon martin. These are well made, and for young girls are usually ornamented with metal buttons of some sort.

For afternoon occasions, girls' frocks partake of the Directoire features—the high waist, the ceinture of silk knotted at one side, and the straight skirt. An enchanting model mingles peach-bloom Liberty with white mousseline de soie and silver. The foundation is made of the pink crêpe de chine veiled with the mousseline, and the bodice has a heart-shaped décolletage. The shirred tunic is gathered above the waistline to a banding made of crystal beads with silver daisies, and is caught at one side by a silver and crystal ornament. The effect is most diaphanous and fairy-like, and the Directoire sash is not forgotten.

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THE THIRD GENERATION (TO CLEVELAND.)

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Ans.—If Mr. George A. Smith has a son, he is Mr. George A. Smith, Jr. The grandson, if he is in direct descent, is called the 3rd. The 2nd is used only when the name is the same, but not in direct descent; that is, when a nephew is named after his uncle.

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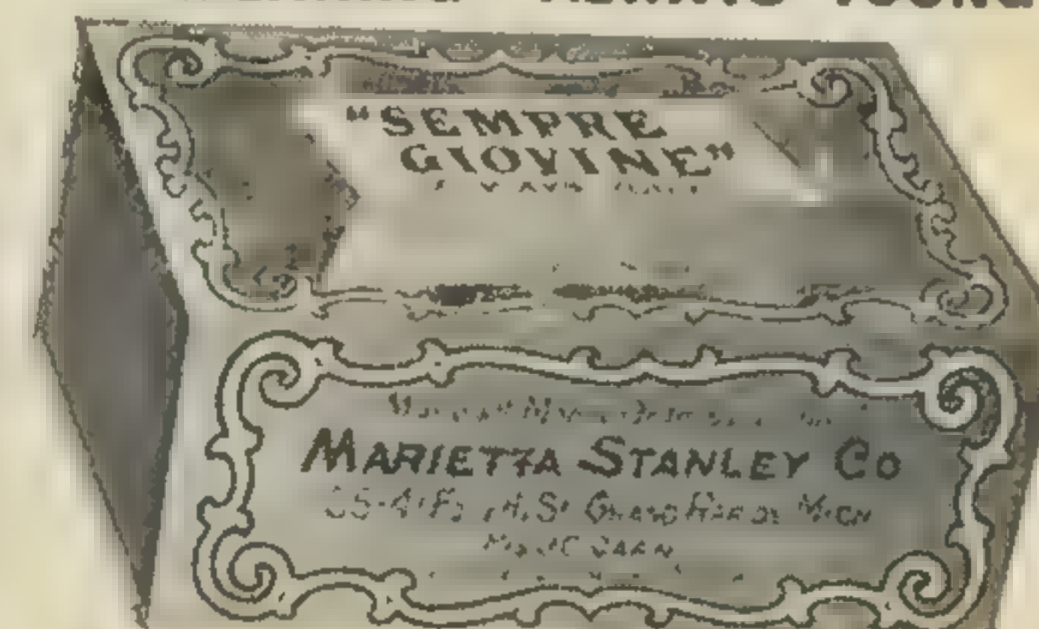
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SEMPRE GIOVINE
PRONOUNCED SEM-PRAY JO-VE-NAY
MEANING "ALWAYS YOUNG"



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THIS QUEEN OF BEAUTIFIERS

Preserves your features and enables you to steal a march on Time and look into your mirror with the satisfaction of one to whom it can point no accusing finger. The beautiful command, the admiration of all and SEMPRE GIOVINE offers to you that priceless gift. Absolutely pure and non-injurious and will not promote the growth of hair in the slightest. Write for free sample to-day.

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Best Brushes Made

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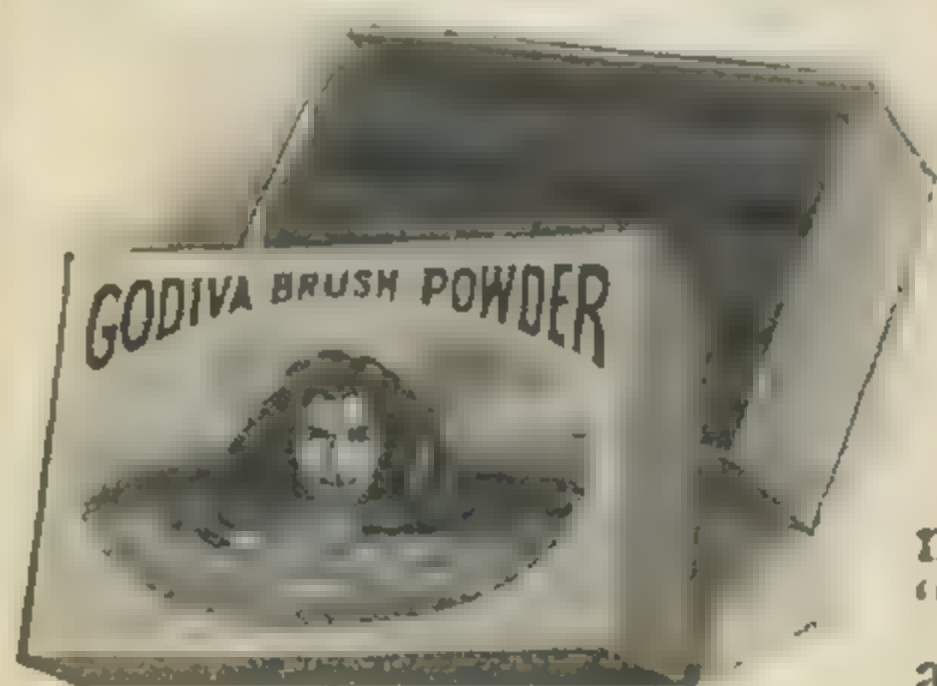
Howard Brushes are scientifically constructed. Their stiff, penetrating bristles and beautifully finished backs of Turtle Ebony, or other precious woods, combine elegance, utility and durability to a surpassing degree.

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This book contains simply stated, scientific facts about the life and growth of the Hair. It will be sent free to anyone addressing Dept. K.



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is a specially prepared powder with which a Hair Brush may be thoroughly cleansed without the slightest injury to the Bristles. If your merchant cannot supply you with "Godiva Brush Powder," we will send a sample tube on receipt of five cents, or box of six tubes, for a quarter.

The Howard Brush Co. 15 West 24th St. New York

Beads and Spangles

All the latest novelties in dress trimmings now on exhibition. Imported from Paris, and manufactured in our own work rooms.

The Spangled evening Gown is to be very much *en vogue* this Fall. Our stock of beads and spangles is the most complete in New York City.

Send for Liberal Samples—Free

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Front lacing corset of white coutil with an extremely low bust and long hips. The brassiere worn with this is made of figured batiste

This model has a medium high bust and long hips; laced at the front and trimmed with braided coutil. From Gossard Co., Chicago

V O G U E P O I N T S

A NEW use for out-of-date camel's-hair shawls is found in the soft, luxurious bedroom slippers that are fashioned from them. These are made in the familiar style of the Persian slippers of leather, sans the gold embroidery, and have the soles also covered with the camel's-hair. A silk pompon in any preferred color is placed on the vamp, and the pair when enclosed in an envelope made from the same camel's-hair completes a charming little birthday gift for an invalid, or for an elderly woman of quiet tastes.

DAINTY little morning gowns for autumn wearing are being made of French challis with the Paisley border, which has frequently a deep, plain portion at the outside edge. This is made so that the plain portion comes at the lower part of the yoke, with the figured portion above, the yoke being prolonged in a bias kimono line on the sleeves, with excellent effect. When assisted by an upturn of the border above the belt, the result is that of a Magyar blouse. Massing the border in the blouse, and suppressing it on the skirt to only one line down the left side is novel and smart.

SMALL, flat crocheted buttons used in large quantity are extremely stylish and decorative just now, and those made of royal purple or blue, or of Empire green are used to enliven black and to emphasize the centre of a pattern of lace or embroidery. Sometimes, made in the mingled Persian colors, they are added to the metal laces with admirable result. Buttons of all sorts find great repoussé value in the trimmings of this autumn, and small smoked pearl buttons are utilized by the gross in carrying out a decorative scheme.

A BEAUTIFUL novelty in the way of jewelry is found in the bewitchingly tiny, flat watches, made of transparent enamel on the reverse side from the face, and worn as a pendant on a link chain that has long, narrow cylinders of the same enamel, set at intervals of an inch or more apart. One such made of amethyst enamel

was a fascinating ornament. There was a filagree border of gold all around the tiny enameled watch, inset with small diamonds, and two gold Cupids disported in the centre, the chain showing long cylindrical links of the amethyst enamel. Another in rose-pink was an ideal gift for a debutante and made a charming pendant. Another in green suggested malachite, and still another in baby-blue was decorated in the centre with a basket of roses that had the silver flowers picked out with tiny pearls and diamonds.

A NEW theatre head-dress is made in a mob-cap style of gold net gathered to a band, having a fall of gold lace attached to this band, and a decoration of tiny button roses made either of chiffon or silk. These caps are quite different from the beguin, which is a close-fitting capote, decorated with lace and beads. The principal charm of this little gold cap, resembling a dusting-cap in general outlines, is that it does not conceal the arrangement of the hair, but shows it through a golden transparency that makes it ideally becoming to a young and pretty face.

ROUND jet pendants attached to flat chains of the same, that bring the ornament as low as the bust, are most desirable novelties for the woman who has been wearing mourning and is beginning to lighten it. They are by no means inexpensive, because the finest cut jet is used in their manufacture and they are so firmly riveted that there is no danger of the faceted portions being lost. Jet has not diminished in vogue, but, on the contrary, has increased in favor, not only as a trimming, but also as a decorative adjunct for all sorts of combs, brooches and chains, earrings and pendants.

THE fashion of carrying a Directoire cane when walking is an imported feminine fancy that was sufficiently exploited during the season just past at some of the smart watering-places. A number of them were in evidence at Newport, and it must be confessed that they lent distinction to the movements of the mondaines who flourished them.

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New York

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you to view the display of
Imported Millinery
Furs and French novelties
for the Fall and Winter season
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A Glue of great benefit to hat manufacturers, furriers and milliners, also good for household use, as it sticks the most delicate fabric with absolutely no injury to its texture or color. It will stick material to any curved form or shape instead of sewing, and is invaluable when used for turning over edges.

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The superiority of Berthe May's Corset is vouched for by physicians, who use it in their own family and prescribe it among their patients.

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Ready-to-Wear Gown of
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Right at Bathing
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Country Home

Bungalow effect. Six sleeping rooms; two bath-rooms; very attractive first floor arrangement; electricity and all improvements; large wide porch; delightful views over wide expanse of water.

2½ Acres Grounds well laid out; many fine shrubs; magnificent trees; good stable.

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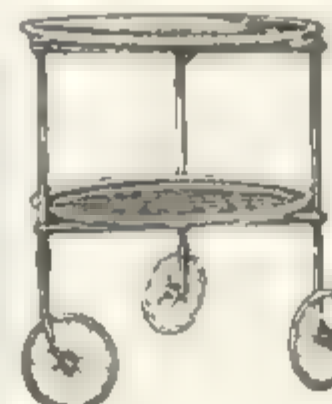
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Fall Opening**Latest Parisian Importations**

Gowns, Waists, Negligees, Lingerie, Neckwear, Perfume and Novelties. Price list and models sent on request.

Maison Femina
9 E. 33d St. New York**Housewives should have this great Stepsaver**

Wheel Tray moves easily anywhere you want it. Height 31 in. Removable oval trays, top 23 in. by 28 in., extra heavy steel. 8 in. rubber tire wheels. Gloss black japan finish. Price \$10, express prepaid. \$12 to Pacific Coast. Write for circular and learn its convenience. Wheel-Tray Co., 435 W. 61st St. Chicago

H A P H A Z A R D J O T T I N G S

THE decision made by Mr. Nathan Strauss to discontinue that most beneficent of charities, the Pasteurized milk stations—established years ago by him and maintained through succeeding summers at great expense—has moved a number of representative citizens, among them Dr. Jacobi, to formally petition the philanthropist to continue his life-saving work. These stations, which should have won for the man who initiated and supported them the enthusiastic commendation of his fellow citizens, have been the occasion of much annoyance to him because of the hostility of some members of the medical profession and of special interests which apparently regarded Pasteurization as inimical to their progress. It is to be hoped that the persuasions of public-spirited citizens will prevail and that the veteran philanthropist will consent to continue a charity as unique as it is necessary. Those forces which have driven Mr. Strauss in very discouragement to decide upon withdrawal will have done their generation a very ill turn if he cannot be induced to continue.

A VALUABLE AID TO GOOD GOVERNMENT

Unless the citizen is keenly interested in civic matters he is apt to be wholly unaware of important groups of reformers who are quietly but effectually improving certain conditions. For example, it is surprising to one in touch with betterment movements of one kind and another, to find how few of the general public are at all familiar with the work, or the aims, of a great institution such as the Federation of Churches and Christian Organizations in New York City, although it is mainly owing to the effective work of the executive secretary of this organization that the great victory over the gambling interests in New York was won by Governor Hughes. The same generalship which lined up the forces behind the Governor in his great fight is shown in the conduct of the general affairs of the Federation, in its many lines of activity. The value of its Population Bureau has been demonstrated in the local press in regard to the recently completed Federal census. Dr. Laidlaw's analyses of statistics and conditions, moreover, have thrown a much needed light on important phases of life in the metropolis. Among the startling facts brought out by the Federation is that from 1855 to 1910 below Fourteenth Street the American-born population grew 116,570 in those fifty years; the Russian-born alone grew 155,731. One also learns that only 88 communicants out of every 1,000 of the population are Protestants. Through the Neighborhood Vigilance and Service Bureau, another department of Federation work, in one season 6,900 vulgar and indecent postal-cards were seized; street signs in certain localities were improved upon request, by the city authorities; the Street Cleaning Department co-operating, needed refuse cans were placed at points where uncleanness has been especially rife; and the co-operation of another municipal department was secured to restore a small park. Other effective departments of the Federation's activities are a Law Enforcement and Law Enforcement Bureau, and a Child's Welfare Bureau. There is contemplated for next year a Neighborhood Welfare and Church Efficiency Exhibit, which, through photographs, charts and tabulation from a "questionnaire," shall show (1) the work of churches and civic organizations in each locality in the city; (2) the work of each religious communion throughout the city; (3) the work done by and for each foreign nationality; (4) the comparative work of institutional and non-institutional churches; (5) the work of churches and civic organizations for religious education, industrial education, health, thrift, recreation, their employment agencies, summer homes, etc. It can be seen at a glance how valuable such an exhibit, properly received, could be in increasing the efficiency of church management. Such an exhibition would reach a great number of organizations, as there are included in the Federation, Catholic churches and Jewish synagogues, as well as Protestant communions. Valuable reforms in housing, public health and education are to be charged to the credit of the Federation, and it has also been, and is, an active agent in the development of social and recreational oppor-

THE LADY'S HEALTH CRUSADE

A sane method of teaching the gospel of cleanliness is that adopted by the Viscountess Muriel Helmsley, who, according to the Globe, purposes to raise the physical standard of women and men by spreading broadcast ten health commandments which she has elaborated. These are: (1) Keep windows open day and night; (2) Do not spit; (3) Breathe through the nose by keeping the mouth shut; (4) Drink pure water; (5) Eat slowly; take well-cooked meals; cultivate regular habits; (6) Wear loose clothing of seasonable material; (7) Take regular open air exercise, in sunshine if possible; (8) Wash the body at least once a week; (9) Work, but don't worry; (10) Get your house drains certified by sanitary authority. These are the texts from which health sermons are to be preached throughout England, the mode of getting around being by means of caravans. Indeed, the good work has been already started, as a caravan has begun to tour through the southwest counties. If the speakers are well chosen, a health crusade carried out on these lines ought to be of immense service, as thousands of mothers can be reached who never could by any possibility get to a lecture hall, and they can be encouraged to ask questions.

LEGALIZED GAMBLING

The Italian Government is still at a stage of development where it sanctions the lottery, publicly lending its prestige to this snare of the thrifless and the foolish. Last year a profit of \$9,000,000 accrued to the Italian Government from the national lottery, run under its control. The gross receipts reached the very large sum of \$16,500,000, nearly half of which the State paid out in expenses and winnings. The sum which remained after all expenses were deducted, throws a light on the lure this form of public demoralization has for those who desire to get riches quickly and easily. It will be interesting to observe how long it will take the Italian Government to get into line with the enlightened sentiment of the age, in regard to the harm done to a people by thus encouraging the gambling spirit.

MERRY SONG AND DANCE

Morris dancing and folk song have taken the English by storm, no revival of old customs ever having had more of a vogue. The country-wide revival is mainly due to the enterprise of a young woman who persuaded a few Oxfordshire villagers (who had received the traditional dances and kept them alive in all their pristine charm) to teach them to her club of girls. Later, she sent out teachers far and wide and set thousands of boys and girls dancing and singing all over the country. This summer some two hundred elementary class teachers journeyed to Stratford-on-Avon, partly to enjoy themselves, partly to be taught and to practice Morris-dancing and folk-singing. The wise teacher does not teach the dances in school hours, as to do so would bring the child to regard it as part of the curriculum and he would be apt to lose interest. The plan that has been found to work well is for the teacher to pick out one or two of the elder girls and boys and ask them if they would like to learn a new dance. They not only learn it but, what is more, they pass it on to the rest of the school. This dance and the folk-song are old English, and in reviving these early pastimes, the English are helping to draw their communities together. In the folk-song and dancing taught the children of New York, no American national note is struck, both, on the contrary, representing the spirit of all the nationalities that crowd the foreign quarter. It might be a good idea to introduce the English Morris-dance and folk-song here and spread it all over the country, so that there would be at least one phase of pastime for children that shall make for a greater homogeneity. There is, of course, no such rallying point here as is afforded in England by old Stratford-on-Avon, so rich in associations, but to concentrate on at least one song and dance will in itself be a gain for the drawing together that our polyglot nation—afflicted as it is with the foreign colony, that disintegrating feature of life in the cities—so sadly needs.

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BEADS FOR BAGS AND CHAINS, Canvas, Gold Threads, Cross Stitch Materials, Tapestry, Silks and Wools, Lace Braids.

EVERYTHING YOU CAN THINK OF IN THIS LINE that can't be had elsewhere. Send stamps for mail list. Est. 1890.

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WHOLESALE & RETAIL

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Three Fifth Ave. Hosiery Shops — 230, 481 and 588 Fifth Ave., New York



Suggestions of Smart Hosiery for Fall Wear

Peck & Peck make a specialty of matching any gowns and slippers and can deliver any color not in stock, perfectly matched, in a few days.

No. 15.—Ladies' plain black and all colors pure thread silk. This is Peck & Peck guaranteed stocking; they do not "drop stitch or ladder," medium and light weights. \$2.50 the pr.

No. 16.—"Queen Victoria," a very thin, fine silk, with hand embroidered clocks, suitable for evening wear. Two pairs can be drawn through a finger ring. Price, \$3.00 the pr.

Same quality without the clocking. \$2.50 the pr.

No. 17.—Finest quality French colored silk stocking, hand embroidered, pink, sky, pearl gray, lavender, Yale and sage; in a variety of small, neat patterns. Special \$3.50 the pr.

No. 18.—Ladies' pure thread silk stockings, black with self or any color embroidery. \$3.50 the pr.

No. 19.—Fine quality, bright thread silk, hand embroidered stockings, one of our newest patterns in black or with black butterfly and colored flowers. \$4.00 the pr.

No. 20.—Very handsome quality of French silk, panel effect lace insertion in black; also white. \$8.00 the pr.

No. 21.—Men's shaded silk and lisle socks, hand embroidered clocks, plain lisle sole to insure good wear.

In eight different shades.

\$1.50 the pr.

No. 22.—The finest English derby rib lisle, hand seamed socks, in black, white, tan; also smoke gray.

\$1.75 the pr.

No. 23.—Men's French black silk, medium weight socks, self color clocks, double toe and heel.

\$2.50 the pr.

No. 24.—The new weave in silk socks. Herringbone stripe effect; color, navy, Yale, smoke, pearl gray, green, wine, purple, tan; also black, which is quite suitable for dress wear. \$2.50 the pr.

No. 27.—Children's flat-weave, fine thread silk stocking, in black, pink, blue; also white. Sizes:

5½ to 7.... \$2.00 the pr.

7½ to 9.... 2.50 the pr.

No. 28.—Children's 7/1 rib, fine quality, full fashioned French lisle stocking. Black, white, also tan; all sizes. 85c. the pr.

No. 25.—The best grade French shaded silk, with a heavy stripe woven about one inch apart. Colors, black with red, white, green, Yale, purple or tan. \$4.50 the pr.

No. 26.—The latest idea in French black silk socks for dress wear, is a two and a half in. cluster of pin stripe, drop-stitched, showing only on the instep. Price, \$5.00 the pr.

Peck & Peck recommend their popular Sea Island Cotton stockings and socks as the best wearing; they are made of long fibre, soft, and look like silk, they do not rough up like the ordinary cotton. Price for ladies', 85c. the pr., or \$5.00 for ½ doz. Men's 69c. the pr., or \$4.00 for ½ doz. Children's size 6, 50c. the pr., rise 5c. a size.

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18 inches Long 16 inches wide Value \$15.00 SALE PRICE **\$ 8.00**
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The WINTER FASHIONS NUMBER



THE next issue of Vogue will be devoted to Winter Fashions. One hundred and fifty photographs and drawings, illustrating the various phases of the winter's modes as shown by the best designers, will supplement the usual departments.

A COMPREHENSIVE winter wardrobe for a debutante, attractively illustrated, will be a feature, and another article, of special interest to the woman who is fond of beautiful furs, will show the smartest offerings of the leading furriers adequately presented by specially-posed photographs.

TO those interested in foreign affairs the article by Walter Littlefield, on the "Marriageable Princesses of Europe," including sketches of the careers of Princess Victoria Alexandra, sister of King George, Victoria of Connaught, niece of King George, Princess Thyra, daughter of Frederick VIII of Denmark, Princess Clémentine of Belgium, Princess Victoria Louise, the Kaiser's only daughter, Princess Elisabeth of Roumania, Princess Xenia, daughter of the King of Montenegro, and Princess Victoria Margaret of Prussia, will prove most entertaining.

THE Winter Fashion Number of Vogue is a necessity to every woman who wishes to be fully informed of the smartest fashions for the coming season.

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ON SALE OCTOBER TWENTY-FIFTH



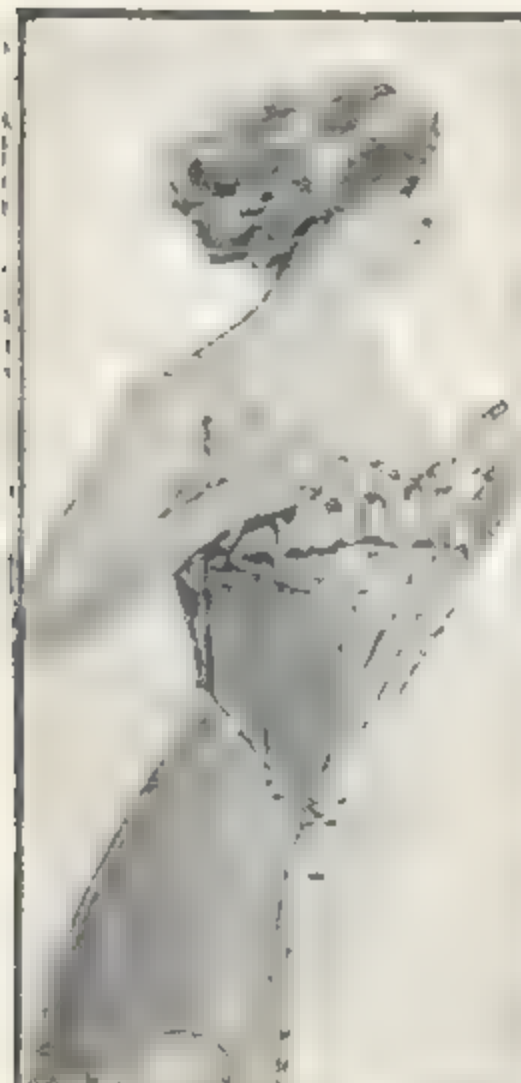
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Are they falling? Are they thin, light-colored and unattractive?



Beautiful brows accentuate the liquid depths of woman's eyes. Make them dark and lustrous. Add expression to the countenance. Make a plain face positively handsome.

If you prize this charming attribute to physical attractions try

Barlatter Eyebrow Grower
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Their booklet "Y" illustrating the history of Oriental Art and Stones to be worn for good luck on different days now ready.

WHY NOT



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WHY NOT?

Why not have a bunch of fresh cut flowers on your dressing table every day? "MILAJA," that dainty Russian Perfume, has the delightful odor of fresh cut flowers.

Why not have a clear, fresh complexion and skin of velvety softness by using *Brocard's "MILAJA" Soap and Face Powder*.

Why not use a toilet water such as smart women use, that gives the bath an added luxury? MILAJA Toilet water is soothing and refreshing, and ladies everywhere appreciate its superior quality and refined odor.



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Some dealers who may have now or have had at some time a few genuine "Cort" shoes, have been led into offering their higher priced shoes indiscriminately as "Cort" shoes.

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Also all the very latest imported effects in neckwear and belts.

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CHICAGO



No. 1746

No. 1747

No. 1748

PATTERN DEPARTMENT of VOGUE

NO. 1746.—Afternoon gown of crêpe de chine trimmed with self-tone rat-tail in scroll design, or with Venise lace. The bodice and sleeves are cut in one piece. The tunic is in two pieces tucked at the hips and draped in front where it is held by a jeweled button. The materials required to make this gown in medium size are $5\frac{3}{4}$ yards of crêpe de chine, 45 inches wide, $4\frac{1}{4}$ yards of silk 36 inches wide for linings, $\frac{1}{2}$ a yard of velvet 20 inches wide for the belt and 4 pieces of rat-tail trimming. Pattern of skirt cut in 4 pieces. Pattern of waist in 13 pieces, including the linings. Price one dollar.

No. 1747.—Simple evening gown of light blue messaline with four-gored skirt. The pointed train is edged with fur or velvet in brown. Plastron and frills of light silver lace. Girdle and sash of messaline finished with silver tassels. The materials required to make this gown in medium size are $8\frac{1}{2}$ yards of messaline 36 inches wide, $5\frac{3}{4}$ yards of lace for sleeves and fichu, $\frac{1}{4}$ of a yard of lace 6 inches wide for plastron, 2 yards of silk 24 inches wide for waist

FLAT PATTERNS

THE patterns on this page are cut in sizes 34, 36, 38 and 40 inch bust measure, and 22, 24, 26 and 28 inch belt measure. Price \$1.00 for gown or coat. CUT IN THREE COLORS.—Each pattern is cut in three colors, the lining in brown, the trimmings in green and all other parts in straw-colored tissue. These advantages will instantly be appreciated by anyone who has ever wrestled with the ordinary cheap pattern and incomprehensible instructions.

CUT TO MEASURE PATTERNS

For those who desire an individual touch in their gowns, Vogue makes a specialty of patterns cut to order from measurements; these patterns will be cut from original designs or from sketches appearing in Vogue or elsewhere. Our charges for this class of patterns are relatively low.

SKIRTS, without foundation, \$2.50; with foundation, \$3.00.

BODICES AND SHORT JACKETS, without sleeve, \$1.50; with sleeve, \$2.00.

PRINCESS GOWNS, with sleeves, \$4.00.

HALF LENGTH AND LONG COATS, \$3.00.

CHILDREN'S CLOTHES (up to 15 years). Full suit cut by age sizes, \$2.50; any part of suit, \$1.00.

NOTE.—We will send a full set of waist linings and sleeves, in six sizes, from 32 to 44 bust, cut in heavy paper, for \$3.00; or in cardboard for \$7.00.

and sleeve lining, $2\frac{1}{4}$ yards of fur for skirt edge, or 1 yard of velvet 24 inches wide for a bias band if fur is not used. Pattern of skirt is cut in 3 pieces. Pattern of waist, including lining, is cut in 12 pieces. Price one dollar.

No. 1748.—Evening coat of satin-faced broadcloth trimmed with Venise lace and mink. The materials required to make this coat in medium size are $4\frac{1}{2}$ yards of broadcloth 54 inches wide, $5\frac{1}{2}$ yards of figured satin 36 inches wide for the lining, $1\frac{1}{2}$ yards of Venise lace 20 inches wide, 3 yards of mink and 3 mink tails, or silk tassels in brown. One large braided ornament. Price one dollar.

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ALL Vogue patterns are hand-made. Each piece is cut, stamped and folded by hand. The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped. When cutting one need not continually reverse the pieces to consult directions, all seams, tucks and trimmings being traced.



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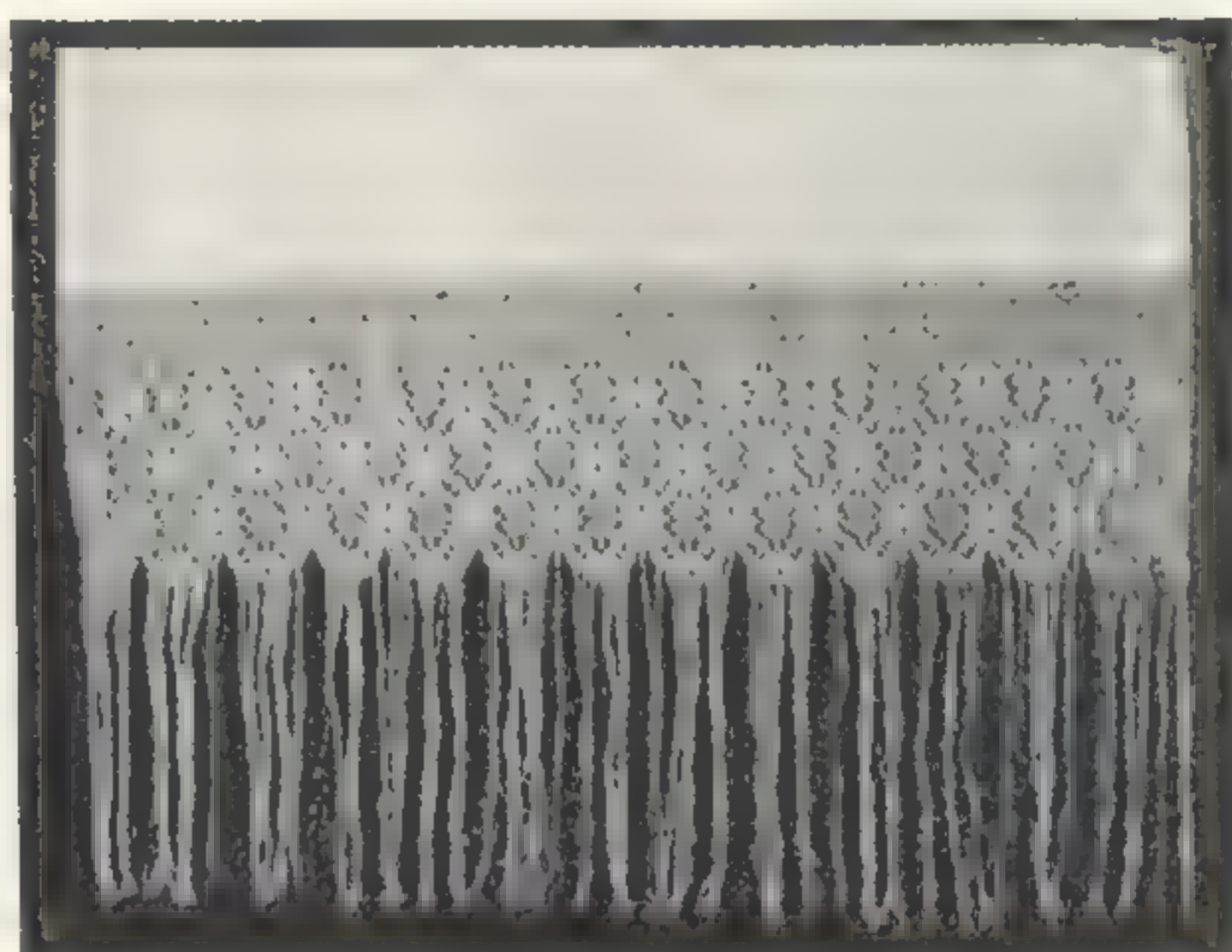


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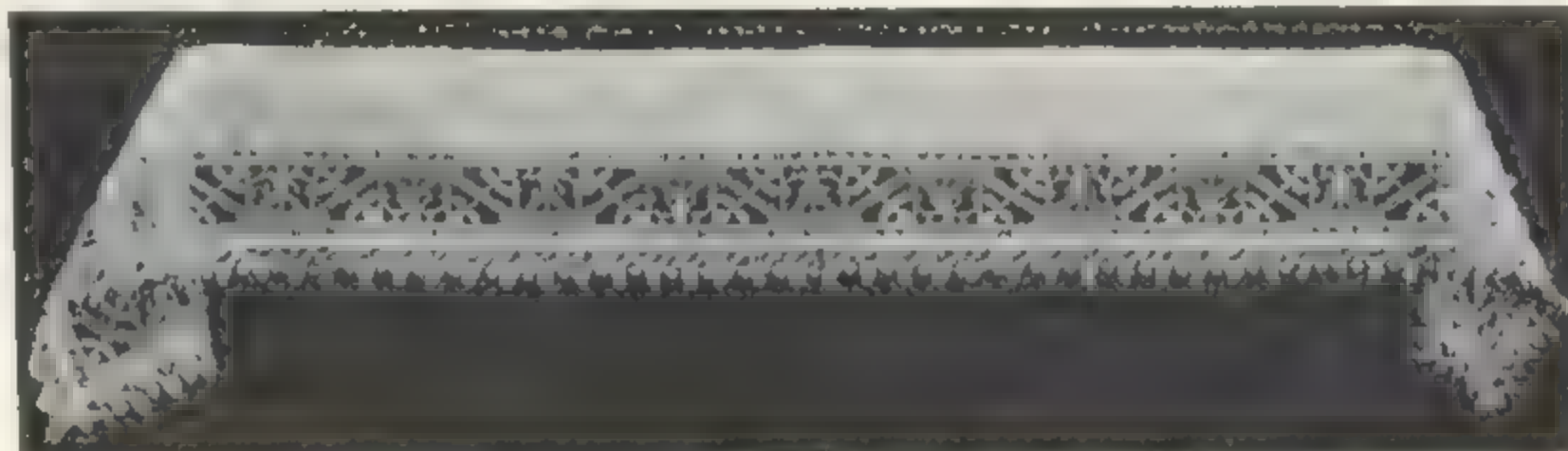
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No. 1669



No. 1668



No. 1674

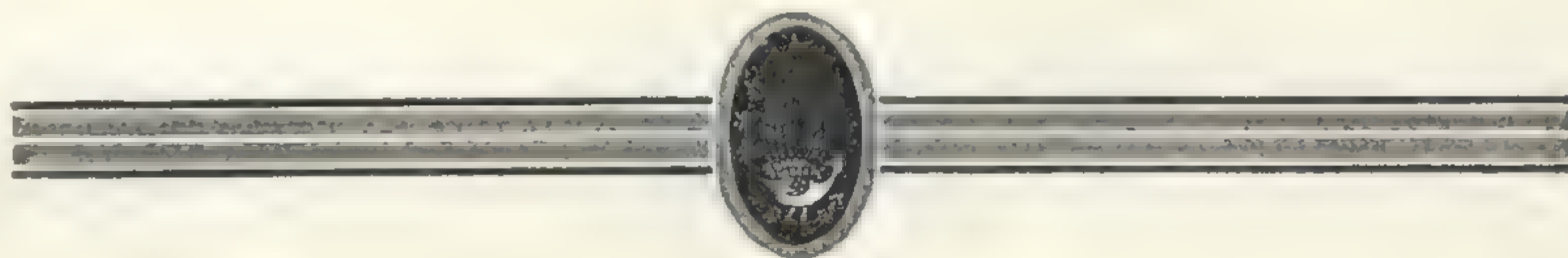


No. 1728



No. 1685

PATTERN DEPARTMENT of VOGUE



No. 1668.—EVENING wrap of gold and black brocade with revers, cuffs and lining of golden satin. There is a seam at the center back, and the sleeves are cut in one piece with the shoulder. The revers are trimmed with a band of hand embroidery. The materials required to make this model in medium size are $6\frac{1}{2}$ yards of brocade 24 inches wide, $6\frac{1}{2}$ yards of satin 24 inches wide, $\frac{3}{4}$ yard of trimming. Pattern cut in 4 pieces. Price, 50 cents.

No. 1669.—EVENING gown of pale pink messaline, with a deep skirt border and epaulettes of allover lace. The tucker and sleeves are of tulle, and the high girdle, which closes at the left side is of the messaline. The skirt is cut in 6 gores with a double box plait at the back, and is slightly gathered at the waist. The materials required to make this model in medium size are $4\frac{1}{2}$ yards of messaline 40 inches wide, 3 yards of tulle 36 inches wide, $3\frac{1}{4}$ yards of lace 18 inches wide, and 3 yards of silk 24 inches wide for the waist lining. Skirt pattern cut in 5 pieces. Waist pattern in 12 pieces including the lining. Price, 50 cents for bodice or skirt.

No. 1674.—A SUBSTANTIAL dress of dark cheviot trimmed with bias bands of plain broadcloth. The yoke, collar and undersleeves are of batiste with inserts of lace, and the vestee and girdle are of silk. The skirt is cut all in one piece on a bias fold and the bodice is also cut on a bias fold. Sleeve and shoulder cut all in one piece. The materials required to make this model in medium size are $5\frac{1}{2}$ yards of cheviot 54 inches wide, 1 yard of broadcloth 54 inches wide, 1 yard of silk 24 inches wide for girdle and vestee, $\frac{1}{4}$ yard of batiste 45 inches wide, $2\frac{1}{2}$ yards of lace, 2 yards of guimpe braid for edging vestee, and 3 yards of silk 24 inches wide for the waist lining. Skirt pattern cut in 3 pieces. Waist pattern in 12 pieces.

No. 1681.—A PRETTY model of black velvet with collar and sleeves of tucked chiffon. The sash is of black satin and the tiny fold at the base of the neck is of the same. The skirt is three-gored, with a seam over each hip, and one at the back; and placed at about the knees is a five-inch bias fold. The bodice is also trimmed with a bias fold. The materials required to make this model in medium size are $9\frac{1}{2}$ yards of velvet 24 inches wide, $1\frac{1}{4}$ yards of chiffon 42 inches wide and 1 yard of bias satin 24 inches wide and $2\frac{1}{2}$ yards of silk 24 inches wide for the waist lining. Skirt pattern cut in 3 pieces. Waist pattern cut in 14 pieces including the lining. Price, 50 cents for waist or skirt.

No. 1682.—DRESS of black and white striped cheviot trimmed with bias bands of silk. The skirt is seven-gored and closes to the left side of the

front. The bodice also closes at the side, and has three-quarter length sleeves which are cut in one piece with the shoulder. The yoke, collar and cuffs are of allover embroidery. The materials required to make this model in medium size are $5\frac{1}{2}$ yards of material 46 inches wide, 2 yards of silk 24 inches wide for the bias bands, $\frac{3}{4}$ yard of embroidery 45 inches wide, and $2\frac{1}{2}$ yards

of silk 24 inches wide for the waist and sleeve lining. Skirt pattern cut in 6 pieces. Waist pattern cut in 19 pieces including the lining. Price, 50 cents for waist or skirt.

No. 1687.—DRESS of sage green basket-weave cheviot, with a long, narrow yoke and a double side frill of batiste. The skirt is in 4 pieces with a

box plait at the centre back, and closes to the left side of the front with three passementerie buttons. The bodice also has a box plait at the back, and closes to the left side of the front. The materials required to make this model in medium size are 8 yards of material 40 inches wide, 1 yard of batiste 45 inches wide for the collar, yoke and frills, the yoke being hand embroidered, and $2\frac{1}{2}$ yards of silk 24 inches wide for the waist lining. Skirt pattern cut in 4 pieces. Waist pattern cut in 14 pieces including the lining. Price, 50 cents for waist or skirt.

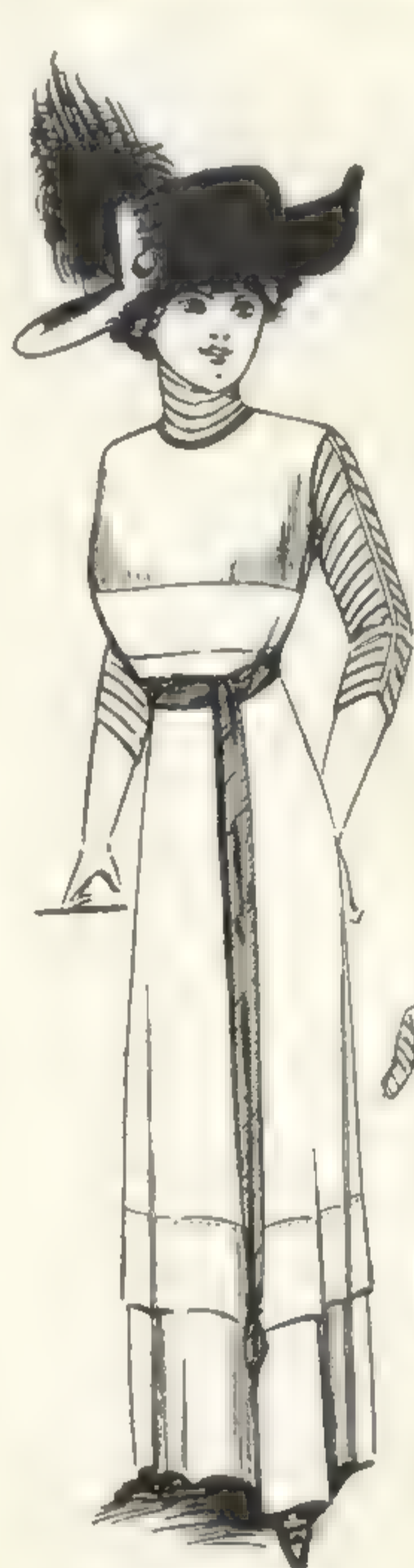
No. 1685.—EVENING wrap of black satin with revers and cuffs of cachemire. The sleeve is cut in one piece with the shoulder, and there is a seam to the shoulder back and front. The flounce, which is slightly circular, is attached to the coat with a fold of the material. The materials required to make this model in medium size are $4\frac{3}{4}$ yards of satin 50 inches wide, $1\frac{1}{4}$ yards of cachemire 24 inches wide, and $5\frac{1}{4}$ yards of silk 50 inches wide for the lining. Pattern cut in 11 pieces including the lining. Price, 50 cents.

No. 1728.—GOWN of marine-blue moire fluid and dotted chiffon. The bodice, sleeves and tunic are cut all in one piece, the bodice being slightly draped at the sides and held in with a sash of dull black ribbon. The sleeve is finished with a circular ruffle and a fitted lace cuff. The tunic, which falls in straight folds, is gathered in on a fold of ribbon and caught up at the front with a bow of ribbon. The underskirt is three-gored. The materials required to make this model in medium size are $2\frac{3}{4}$ yards of chiffon 45 inches wide, 5 yards of moire fluid 45 inches wide, $1\frac{1}{2}$ yards of lace banding 4 inches wide, 6 yards of ribbon 5 inches wide and 6 yards of ribbon 2 inches wide. Pattern cut in 12 pieces. Price, 50 cents for bodice and tunic, 50 cents for skirt. (Pattern cut in 2 pieces.)

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No. 1681



No. 1687



No. 1682

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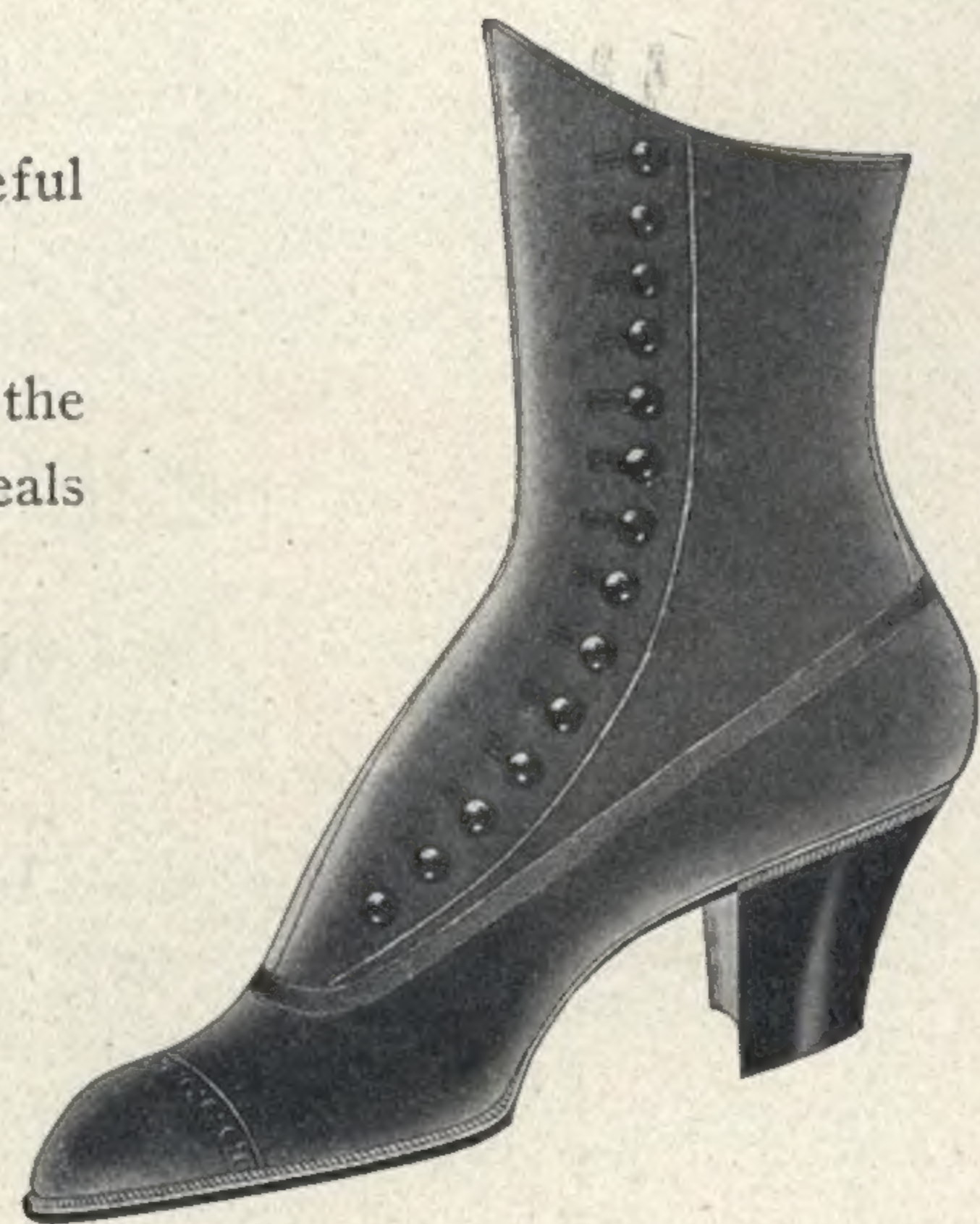


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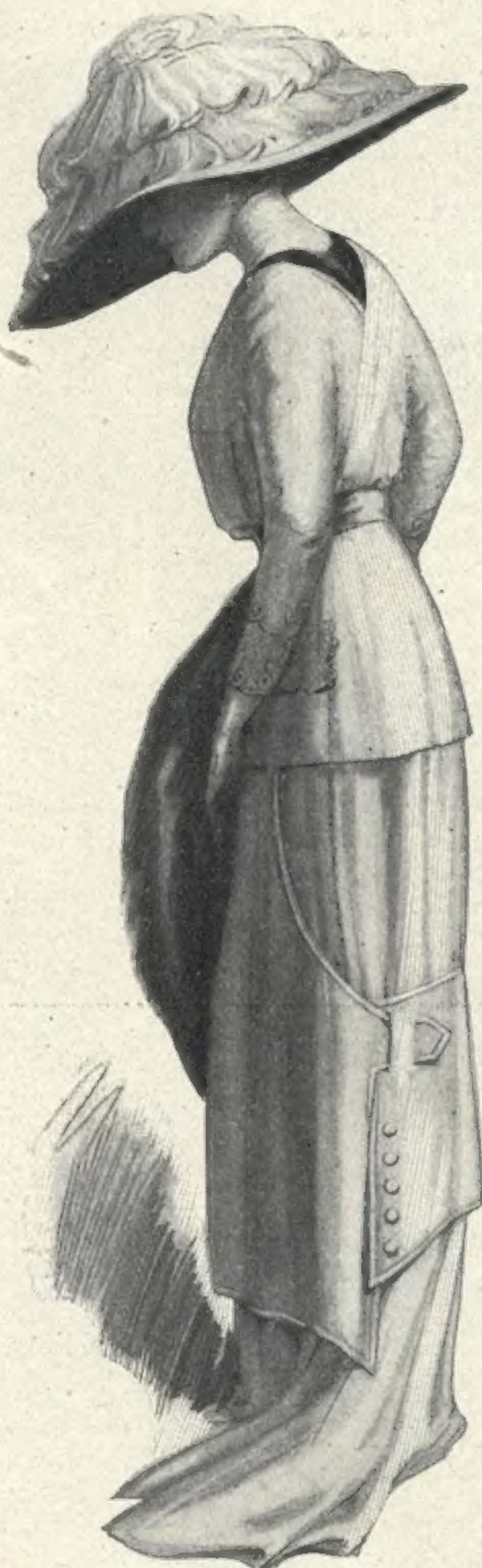
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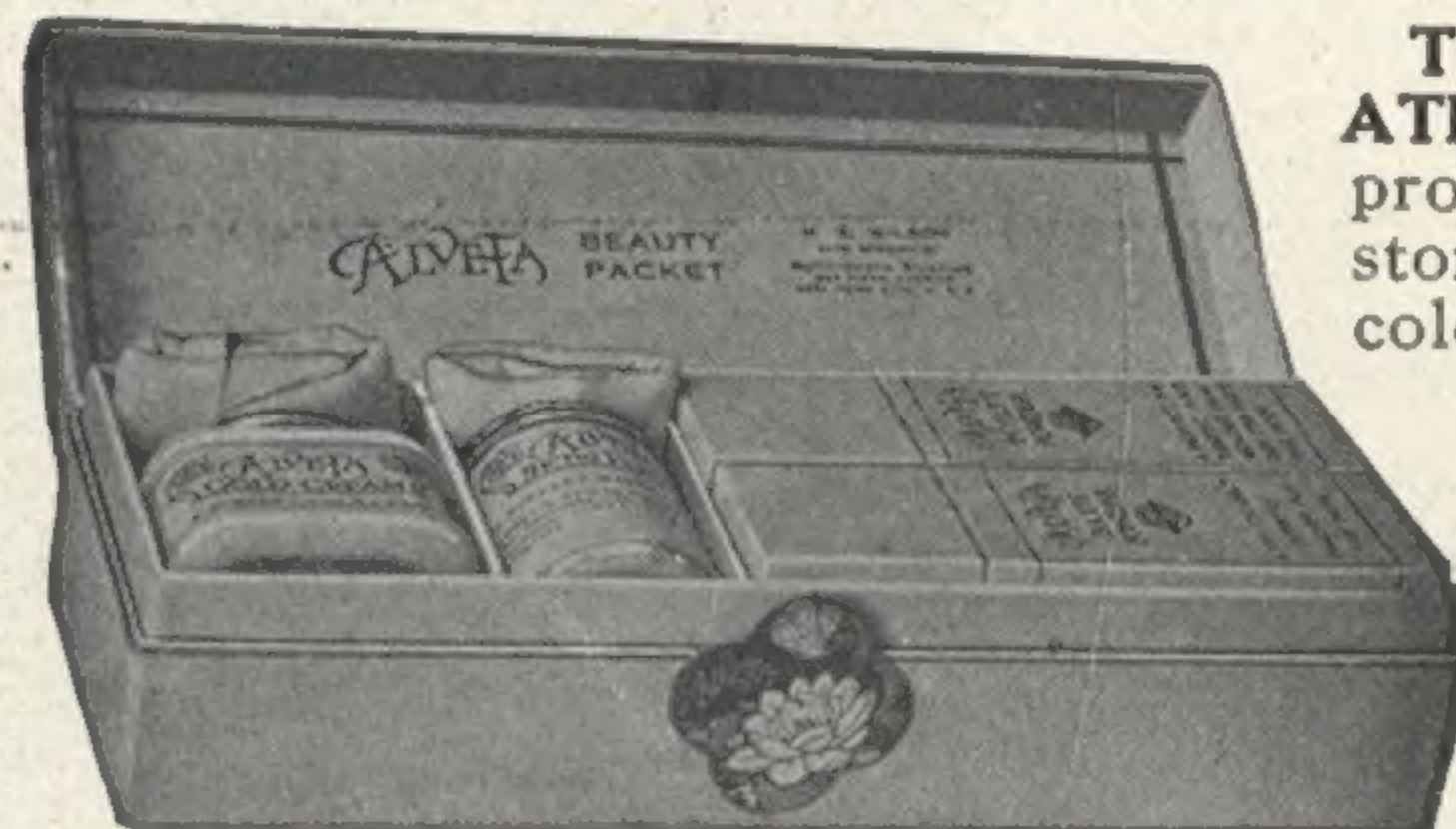
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